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CONTENTS

<i>Editorial</i>	105
<i>John P. Cutts: Robert Johnson and the Court Masque</i>	111
<i>Rudolf Ewerhart: New Sources for Handel's 'La Resurrezione'</i>	127
<i>Charles Cudworth: Boyce and Arne: 'The Generation of 1710'</i>	136
<i>Stanislas V. Klima: Dussek in England</i>	146
<i>Colin Mason: Some Aspects of Hindemith's Chamber Music</i>	150
<i>Donald Mitchell: Mahler on the Gramophone</i>	156
REVIEWS OF BOOKS	164
REVIEWS OF MUSIC	186
CORRESPONDENCE	203

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Music and Letters

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EDITORIAL

It is 360 years since Artusi published his dialogue 'Delle Imperfetioni della musica moderna'. There seems to be no particular reason for celebrating the anniversary. Artusi must have been a very prickly person, and prickly people are best forgotten. In fact, Artusi would probably have been completely forgotten if he had not attacked Monteverdi. He also attacked Zarlino, Bottrigari and Galilei, but no one seems to mind very much about that. If he had been living in our own day we should probably have advised him to attend to the duties of his canonry at Bologna (if there were any) and leave music alone. But that would have been going too far. Artusi was not an amateur. He knew what he was talking about; he merely had the misfortune to say the wrong thing at the wrong time.

There are no modern Artusis. There are, of course, the members of the 'establishment', who are supposed to block the path of any promising young composer. But they are quite harmless. They do not issue pamphlets or dialogues. If they burst into print at all it is merely to assure the young men that their hearts are really in the right place in spite of the academic odour that hangs heavily about them. The suggestion that a book should be published today on the imperfections of modern music would itself seem a little academic. But it might be worth trying, if only because there are people who appear to think that there are no imperfections at all and that the millenium is on our doorstep. Our modern Artusi could learn something from his predecessor. The canon may have been prickly but he was at least fair. He states the case for the other side quite reasonably, even though he proceeds to demolish it by argument.

But it would be quite useless for a present-day writer to use the same method of attack. There is a fundamental difference between Artusi's problem and our own. He allows one of his speakers to argue that modern music is attractive to the ear, to which the answer is that that is where its danger lies. It may appeal to the ear, but reason jibs: in other words, it breaks the rules.

Today the boot is on the other foot. It is not the critics who insist on rules but the composers. These rules may be peculiar to an individual or may be generally accepted; but however they arise they are maintained and defended as rigidly as if they were the nine points of the law or the ten commandments. Nor is the defence subdued. The big guns are sounding on every side. Music has often been a subject for controversy, but there can hardly ever have been a time when so much effort has been expended in telling us what we ought to think about contemporary composers. Propaganda pours from the Press in an unceasing stream. At its best it adopts a gently persuasive tone, telling us that if we try hard enough we shall end by liking the music which it advocates. At its worst it is clouded by empty verbosity and the adoption of preposterous terms which mean nothing until they are explained—and not much after that.

Turn the pages of *Esprit*, a handsome periodical which was founded in 1932 and appears to be flourishing. The January issue is devoted to 'musique nouvelle'. It includes a short bibliography and a list of gramophone records and a number of articles by people who seem, like Artusi, to know what they are talking about. There is also a glossary, which is said to include only terms used in the articles. In fact, it is far more modest than this. It includes only terms which are already self-evident to any intelligent reader. It does not explain, for instance, 'acousmatique' or 'algorithmique'. For these one must go to the articles which use them. The explanations are not encouraging. 'Acousmatique' is a perfectly respectable Greek adjective meaning 'eager to hear'; but that is not what it means to Jérôme Peignot. We are told to apply it to a noise which one hears without knowing its origin.

This is a splendid game, which might go down very well at intellectual Christmas parties; but it is not new. "When I use a word", said Humpty Dumpty, "it means just what I choose it to mean—neither more nor less". Alice, who was a sensible girl, objected to this, but it was no use. I suppose if we accept Humpty Dumpty's interpretation of 'impenetrability' we must accept M. Peignot's use of 'acousmatique'. 'Algorithmique' is a rather tougher nut to crack. An innocent reader might suppose that it referred to rhythms that

cause pain, but Pierre Barraud is quick to correct this impression:

Algorithme est une déformation de l'arabe *alkhowarezmi* (en bas latin *algorismus*), et signifie: ensemble de symboles, de procédés de calcul.

All this is perfectly true, but it seems a rather roundabout way of explaining that 'algorism' (to give it its normal English form) simply means 'arithmetic'.

Enough of haggling over words. If the boys like to play their little game, no one is going to be churlish enough to deny them a simple pleasure. But apart from the vocabulary what do they write? A quotation from Messiaen catches the eye:

Xénakis n'est pas un musicien comme les autres. Sa double formation d'architecte et de compositeur de musique, ses travaux de haute mathématique et de géométrie, le prédisposaient à une écriture nouvelle, à un langage singulier.

This seems a little hard on 'the others', who are presumably less expert in geometry. I am reminded of a lady who once told me that my education had been neglected because I had not read Macaulay's 'History of England' from cover to cover. The education of 'the others' has obviously been neglected. But in the name of common sense, what has all this to do with music? If M. Xénakis had been brought up as a butcher or a dentist, would he have been a better composer or a worse? The history of music is full of records of composers who were destined for the law, but no one yet seems to have discussed the effect that legal studies, even if prematurely abandoned, might have had on their music. Of course all composers have a different background, and the background to some extent makes them the men they are. But in the last resort music is the product of personality, and that is not likely to depend on whether the individual has studied Sanskrit or engineering.

In all this we have not so far considered the listener. Our authors are aware of his problems. Henri Pousseur writes:

L'auditeur d'une musique sérielle (post-dodécaphonique, bien entendu) devra faire beaucoup moins preuve de passivité dans l'audition que l'auditeur d'une musique classique. La musique ici lui donne l'occasion d'un exercice de perception et d'attention active, d'un exercice d'éveil, de non-distraktion ininterrompue, de présence au monde et à soi-même.

This sounds uncomfortably like the precepts of a writer on 'musical appreciation'—and it is equally unnecessary. No intelligent person ever listens to music in a passive state. We have been told over and

over again that listening is an activity, and wearily we agree that this is true and that we knew it all along. What extra-activity of the mind is demanded by contemporary music? You can enjoy a fantasia by Purcell without being aware of all the imitations, inversions and augmentations. Hundreds of 'ordinary' listeners have enjoyed 'Wozzeck' without being conscious of its structure. In the old days the bones of a composition were a matter for the composer, who expected the listener to enjoy the result but did not ask him to disentangle the means. But in the field of contemporary music we are hag-ridden by analyses which try to make us believe that we are going to hear a masterpiece because of the technical devices which it employs. A great many technical devices in music make no impact on the listener unless he has been at pains to get them up beforehand—and is he any happier when he has? How many people can recognize a tune when it is played backwards? Try 'God save the Queen' on your friends and see what happens. We listen with our ears, actively and intelligently, but there is no reason why we should be expected to hear things which are apparent only to the eye.

There seems to be a good deal of confusion about the origins of contemporary music. André Hodeir regards it as rising phoenix-like from the ruins of the war:

Lorsqu'eut retenti le dernier coup de canon de la guerre 1939-1945, et qu'il redevenit possible de diriger vers les arts un regard où s'était réfugié ce qu'il restait de confiance en l'Homme, il sembla qu'un cataclysme du même ordre se fût abattu sur la musique contemporaine.

And more to the same effect. We have only to turn the page to find a saviour:

La situation historique appelait une intelligence musicale exceptionnelle: celle-ci se trouva en Pierre Boulez.

This is all very well; but it ignores the fact that music in the past has survived disasters quite as grave as the last war, if not worse. The truth is that post-war music has been powerfully influenced by composers born in the nineteenth century who were already writing thoroughly characteristic works well before the war of 1914-18. Both Schönberg and Webern were unusually gifted men, endowed with a vivid imagination and an exceptional feeling for atmosphere, and masters of the technique which they employed. Not even the most conservative musician today would deny their importance in the field of twentieth-century music. But in spite of that their

influence on their successors has been disastrous. This opinion will naturally produce howls of execration from the pundits in this country, and those who have never learned to write English will probably howl the loudest. Howling, however, will get us nowhere. The sober truth is that this situation is not new. Looking back on the music of the early nineteenth century we can see how sadly its progress was retarded by the influence of Beethoven. His gigantic figure so dominated the musical scene that every Tom, Dick and Harry tried to imitate him. The result was fatal. It was not until a new generation arose of musicians with ideas of their own that music once more came alive. We are so familiar with the work of the Romantic composers that we do not always realize the extent of their achievement. They yielded to no one in their respect for Beethoven, but the best of them managed to find their own solution to the problem of creating something new.

Contemporary music suffers from a disease of systems, of rules laid down by some mysterious higher authority or arbitrarily invented by the individual. It is also corrupted by an insistence on the exact notation of rhythms which no human being can guarantee to observe in performance and which are largely wasted on the listener's ear. Even André Hodeir recognizes this difficulty. He writes:

On vit en plus d'une occasion Stockhausen écrire des combinaisons de valeurs rythmiques d'apparence séduisante, mais qu'aucun cerveau humain ne pouvait apprécier dans leur réalité concrète, ou qu'aucune main ne pouvait jouer en l'espace de temps voulu par l'auteur.

Is this not a revival in another form of the 'eye music' of the sixteenth century? Or alternatively, if it is meant to produce a significant impression on the ear, it is nothing but a precisely indicated *rubato*. But what is the point of *rubato* if it is precisely indicated? And here is another crux of contemporary music. Virtually nothing is left to the performer. The profuse indications used by Romantic composers have been followed by a mathematical rigidity which seeks to make all performances exactly the same and leaves the executant with no chance of using his own personality in the service of the composer. Only in jazz does the age-old tradition of improvisation survive—which is perhaps why it is still in such a healthy state.

The time has come to throw overboard the geometry and the higher mathematics, the charts and the blue-prints, and bring music back to a state where it will be once again a means of communication

—a bond between the composer and the listener. It is a good many years since Alfred Einstein wrote at the end of his revised 'Short History of Music': "If there be still a future in store for music, it must be built upon a new humanization of its resources and its spirit", but the words still ring true. It is humanization that is lacking in the music of the present day: too much of it is a product of the laboratory. Maurice Faure foresees this objection:

La musique sérielle ouvre dans l'homme les mêmes sources de bonheur et de tristesse que la musique traditionnelle, comme la poésie de Mallarmé, la prose de Joyce, la peinture de Klee s'accordent aux émotions que l'homme a toujours éprouvées.

But this is merely wishful thinking. In the vast majority of listeners the music does not produce this effect at all. The intelligent listener can appreciate Stravinsky's vivid melodic lines and Bartók's dynamic rhythms, but the ordered scrabblings of post-war music leave him cold. It is true that some of this music may prove exciting at a first hearing, and even fascinating by its novelty. But the first impression does not last; and no worth-while music ever survived on the strength of first impressions. Music is something that one wants to live with, to turn to again and again for strength and comfort and inspiration in a dreary day-to-day existence. No one can derive comfort from music which sounds like a form of doodling, however mathematical its basis may be. We need a ten-year truce to deliver us from the continued torturing of the human voice, the unmusical beastliness of *Sprechgesang*, the grotesque mishandling of orchestral instruments, and piano music in which the performer prances about the keyboard like a troop of galvanized rabbits. Many of the practitioners of this music are sincere and devoted men; but sincerity and devotion have never guaranteed a masterpiece. Furthermore, extravagance easily leads to bogus imitation. The opportunity for humbug is immense. No wonder that simple souls are moved to cry: 'The emperor has no clothes on'. But even the clothes would not matter if only he were a creature of flesh and blood.

ROBERT JOHNSON AND THE COURT MASQUE

BY JOHN P. CUTTS

THE standard biographies of musicians and works of reference for Robert Johnson's period state that he composed music for Ben Jonson's masque 'The Gypsies Metamorphosed', this information being based on E. F. Rimbault's claim in 1842 that "some of the songs" by Robert Johnson for this masque "are in a MS. volume of dramatic songs in the Music School, Oxford" ('Purcell's "Bonduca"', London, 1842, Intro. p. 11). Although I have not been able to trace this particular manuscript in the Bodleian Library, to which the Music School collection of manuscripts was transferred, I am not at all sure that it is not there, because my search dealing with this period has been dictated by 'The Summary Catalogue of Western MSS', which is not very comprehensive or very helpful. Fortunately, music to this particular masque is extant elsewhere, some of it in Robert Johnson's name, and this will be referred to in the appropriate section of this article.

Robert Johnson's first connection with the Court masque is, perhaps, the least well documented, but I consider it none the less certain. Neither the accounts in the Pell Order Books nor those of the Audit Office which concern the expenditure for Jonson's 'Masque of Queenes' quote payments for those musicians who composed the music for the production of the masque. Robert Johnson's connection with this masque rests on his having a better claim than any other musician to the music that has survived, both on stylistic grounds and on what we know of his activities at this time. W. J. Lawrence confused the situation by stating that "the first witch dance was designed and composed by Thomas Giles. . . . The second was the work of Hierome (alias Jeremy) Herne".¹ Lawrence is mistaken. The text of Jonson's masque states quite clearly that Thomas Giles was responsible for the third dance of the main dances, that is, the last dance of all,

then wth a/more numerous composition could not be scene: *graphically/dispos'd into letters*, and honoring the Name of the most/sweete, and ingenious Prince, Charles, Duke of Yorke Wherin,/beside that

¹ 'Notes on a Collection of Masque Music', *Music & Letters*, iii (1922), p. 53.

principall grace of perspicuity, the motions were/so euen, & apt, and they^r expression so iust; as if *Mathe/maticians* had lost *proportion*, they might there haue found/it. The Author was *Mr. Tho. Giles*.

Jonson's description of the dance is entirely concerned with the visual aspect of the complicated figure dancing of those taking part, and with the physical effort of making the intricate steps and movements as a group or sections of a group, finally resolving into letters which spelt out the Prince's name. Such complicated dances would have to be diagrammed to be fully understood without seeing. Jonson says nothing of the music. Thomas Giles was essentially a dancing master. Jerome Herne's name is mentioned at line 352 in Jonson's text²:

At w^{ch}, wth a strange and sodayne Musique, they fell into a *magicall Daunce*, full of praeposterous change, and gesticulation, but most applying to they^r property: who, at they^r meetings, do all things contrary to the custome of Men, dauncing, back to back, hip to hip, they^r handes ioyn'd, and making they^r *circles* backward, to the left hand, wth strange phantastique motions of they^r heads, and bodies. All w^h were excellently imitated by the Maker of the *Daunce*, *Mr. Hierome Herne*, whose right it is, here to be nam'd.

Here again, Jonson's description is pre-eminently concerned with the movements of the dancers, how they performed their characteristic gestures fully in accordance with the known practices of witches as revealed in the writings of the ancients. The same emphasis is to be found in Jonson's mention of the first and second of the main dances:

Here, they alighted from they^r *Chariots*, and daunc'd forth they^r first *Daunce*; then a second, immediately following it: both right curious, and full of subtile, and excellent Changes, and seem'd performd w^h no lesse spirits, then those they personated.

With these two dances there is nothing spectacular in the figure grouping nor any symbolism in their movements as with the witches, but again Jonson is concerned with the visual aspect.

Both Giles and Herne were essentially dancing-masters and dancers. E. K. Chambers³ is explicit in making the distinction between musicians, such as Ferrabosco and Johnson, and dancing-masters, such as Giles, Bochan, Herne and Confesse. The dancing-masters usually received better payments for their services than the musicians, sometimes being engaged in keeping their dancers in practice for weeks before the performance of the masque. Jeffrey

² C. H. Herford & P. Simpson (ed.), 'Ben Jonson' (Oxford, 1941), vii, p. 301.

³ 'The Elizabethan Stage' (Oxford, 1923), I, p. 202.

Mark⁴, likewise, makes the distinction; "The work of Thomas Giles and M. Hierome Herne consisted in the invention and rehearsal of the three figure dances and extended not a thought further".⁵ On the other hand he points out that "the work of the musicians—the Ferraboscas, the Lanieres, Simon Ives and many others—was fairly well defined and merely consisted in the composition of 'notes' for the Grand Entry and Exit, for the dances, and for the songs".

Richard Newton⁶, in pointing out that the music to the witches' dance published by Robert Dowland in his 'Varietie of Lute Lessons' (1610) belongs to Jonson's 'Masque of Queenes', is obviously unaware that W. J. Lawrence had found the music to two witches' dances a good many years before. Newton attributed the composition of the music of the dance to Jerome Herne solely on the strength of Jonson's textual reference to him in connection with the dance of hags. Herne was a bass-viol player, which makes the confusion of authorship more understandable, since the dance has survived in two cases in viol form.⁷ However, another three manuscript versions, which are all earlier than the versions for viols, are also extant, one in Robert Dowland's work already referred to, which is exactly contemporary with the production of the masque, another in William Ballet's lute book⁸, and the third in Brit. Mus., Add. 38,539, a manuscript which contains other pieces of Robert Johnson's masque and stage music for this time and is very closely contemporary. All these three versions are for the lute. Even bearing in mind that compositions were sometimes "set forth for the Lute and Bass Violl and may be exprest by a single voyce, to eyther of those instruments", as was the case with Campion's 'Ayres' in 1614, the weight of available evidence is in favour of the priority of the lute version. Reyher⁹, who was similarly misled by Jonson's textual reference to Jerome Herne, was influenced, in his attribution of the witches' dance to Herne, by the fact that Herne was also employed in the masque of 'Oberon' "et fut peut-être l'auteur de la danse des satyres d'Obéron". As will be shown later, the antimasque dance of satyrs was composed by Robert Johnson. The similarity

⁴ 'The Jonsonian Masque', *Music & Letters*, iii (1922), p. 360.

⁵ Jeremy Hearne succeeded Thomas Cardell the French dancing-master: v. 'Calendar of State Papers (Domestic)', lxxviii, p. 382.

⁶ 'Lute Music of the Golden Age', in 'Proceedings of the Musical Association', lkv (1938-9), p. 85.

⁷ Brit. Mus., Add. 17, 786-9, fo. 5, and William Brade, 'Neue Ausserlesene' (1617).

⁸ Trin. Coll., Dublin, MS D.1.21 (c. 1600). Some items are of a later date: cf. *Music & Letters*, xi (1930), pp. 71-7.

⁹ 'Les Masques anglais' (Paris, 1909), p. 80.

between the witches' dance and the satyrs' dance affords further evidence of Robert Johnson's authorship.

There is little within the music of the witches' dance itself to illustrate "the strange phantastic motions of the witches". Newton's reading of Jonson's text is bound to make some attempt to show this, but all that can be advanced is that "the cadence in E major from G major illustrates the preposterous change and gesticulation". This is not at all convincing. Newton was wise not to suggest that the rhythm of the music illustrated this "preposterous change and gesticulation", for the piece is strangely lacking in unusual rhythmic movement. The second witches' dance, on the other hand, is much more vigorous and animated, and Lawrence's mistaking this second dance as the dance of the hags described in detail by Jonson is thereby the more understandable. Of particular significance is the fact that this second witches' dance, not mentioned in Dowland's 'Varietie of Lute Lessons', is extant only in Brit. Mus., Add. 10,444, fo. 21^v, 75. If it had belonged to the 'Masque of Queenes' we should have expected Dowland to include it with the other dance which is fully entitled 'The Witches daunce in the Queenes Maske', and with the three main dances from the same masque.

Jonson's text of the masque leaves little doubt that there was only one witches' dance furnished with music, "a strange and sodayne Musique" as a fitting climax to their antimasque. A strain of the same music would serve to mark their entry, but it is more likely that the entry was made to "spindells, tim/brells, rattles, or other *veneficall* instruments, making a con/fused noyse, w^h strange gestures". However long the antimasque dancers stayed on the stage (the satyrs in 'Oberon' are there before and after their characteristic dance, for a considerable time), they had only one characteristic dance for the one performance of the masque. As the antimasque became immediately popular from 1609 onwards, there being two and sometimes more separate antimasques introduced into the main masques, they were often called for again after the performance, but their dance would be to the same music. This second witches' dance recalls, in its triplex part, the triplex part of Robert Johnson's music for the dance of satyrs, fairies, pages and gypsies, all of which are extant in a Robert Johnson group within one manuscript, Brit. Mus., Add. 10,444. This manuscript is mostly a collection of masque tunes but contains also some incidental music from the plays. If then the second witches' dance does not belong to Jonson's 'Masque of Queenes', it is not inconceivable that it belongs to a play. Other evidence would seem to support this supposition.

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The dancers of the antimasque were almost invariably King's Men Players, who by their performance of the part of all creatures "beneath the moon", served as a foil to the Lords and Ladies of blue blood who personated the immortal Gods, and descended to dance the main series of three dances. It is significant that the year 1609 marks the beginning of the antimasque in this sense (as distinct from an earlier sense of 'antemasque', a short masque as a foreshow to the main masque), and the taking over by the King's Men of the Blackfriars Theatre, which was only a very short distance from Whitefriars, where the Revells Office stood and where the wardrobe containing all the masquing attire was kept by Edward Kirkham, formerly a co-manager of the Blackfriars Theatre. Robert Johnson was well known to the King's Men Players, and it is quite feasible that the antimasque of witches which had been danced by the King's Men in the 'Masque of Queenes' at Court and had been successful should be utilized on the Blackfriars stage. W. J. Lawrence's argument¹⁰ that the antimasque of witches was first transferred to Middleton's tragicomedy 'The Witch' and then to Shakespeare's revised 'Macbeth' is based on the parallel transference of a popular antimasque from 'Oberon' to the King's Men production of 'The Winter's Tale'. Robert Johnson's composition of this dance music and his connection with the King's Men Players makes the transference of the antimasque of witches from the 'Masque of Queenes' to 'The Witch' and 'Macbeth' a logical and practical development, especially when it is realized that it is Robert Johnson's music which is involved in the transference of the antimasque of satyres from 'Oberon' to 'The Winter's Tale' and of the madmen's antimasque from 'The Lord's Masque' to 'The Dutchesse of Malfy'.

There is, in addition to this evidence, the survival of Robert Johnson's musical setting of 'Come away . . . Hecet'¹¹ and 'In a maiden time profest'¹², two of the songs from 'The Witch'. It would seem that the play had an unsuccessful run, but that its music, songs and dance proved popular. These were then, presumably, introduced into a revised 'Macbeth'. The folio edition of 'Macbeth' refers to 'Come away Hecate' and the song 'Black spirits and grey' only by their first lines, which would suggest that they were already familiar. The text of 'The Witch', as it has been transcribed from the Malone MS. 12, has the specific direction: "*here they Daunce*

¹⁰ 'The Mystery of Macbeth: A Solution', *Fortnightly Review*, Nov. 1920, p. 779.

¹¹ New York Public Library, Dx. 4175, liiii.

¹² *Ibid.*, Dx. 4257, 32; Bodleian, Mus. b.1., fo. 21.

witches Dance & Ex." which would seem to be a reference to the witches' dance already well known, and not to a newly composed dance. Moreover, there is provision for only one dance of witches in 'The Witch'. 'Macbeth', on the other hand, leaves us little doubt that the witches danced more than once, and it may well have been for this second dance that Robert Johnson composed 'The Second witches Dance'. It is noteworthy that the witches in the play 'The Witch', as in the 'Masque of Queenes', are personated by men players, for the song 'Come away . . . Hecket' is scored too low for boys' voices to sing it effectively; the range is definitely that of a baritone.

For Ben Jonson's next masque, the Prince's masque 'Oberon', the following Christmas, Robert Johnson composed music for both the antimasques. Fortunately this has survived in contemporary manuscripts. Robert Johnson's being chosen to provide the music for this masque, particularly for the antimasques, is in itself relevant evidence for the success of his music for the antimasque of witches in Jonson's 'Masque of Queenes', the previous Christmas. Robert Johnson's connection with the masque is well documented. Reyher printed the relevant document¹³ and I quote it here in full, because it shows quite distinctly how much Robert Johnson was in charge of much of the music for this masque:

'Decimo die Maij 1611

Thomas Bowker to
be paid over for the
Princes Maske &
Barriers.

By order dated this daie. To Thomas
Bowker the
Summe of twoe hundred fortie seven
poundes eight
shillinge to be by him paid over vnto
the particular psons hereafter specified,
the seurall summes folow
ing by waie of reward having bene
imploied in the
late Princes Barriers & Maske viz.

To M. Iohnson for making the Daunces	xx ^{li}
Thomas Lupo for settinge them to the violins	c ^s
Mr. Giles for 3 dances	x ^{li}
Companie of violins	xxxij ^{li}
Thomas Lupo thelder Alex. Chisan & Rowland Rubidge violins	x ^{li}
xiiij ⁿ Holt boyes	x ^{li}
x singers and 6 plaiers on the lute pvided by Alphonse	xxxij ^{li}
Twoe Cornetts	ij ^{li}

¹³ *Op. cit.*, p. 511.

xx lutes pvided by Mr^r Johnson for the Princes Dancexlii
 xvj other instrumente for the Satires & faeriesxxjli
 Players employed in the Barriersxvli
 for their Spanishe lether bootes bought by themselves...xlvijis
 Players employed in the Maskexvli
 foreheads and beards vsed in the maskexli^s
 Appearing by a liste thereof suscribed by Sr. Thomas Chaloner
 Knight
 agreably. p bre. dat xxvj^{to} die
 Novembris 1610:

Bowier.'

Thus Robert Johnson composed the music for all the dances of this masque, recruited, formed and directed the orchestra of twenty lutes which accompanied the Prince of Wales's Dance, and directed the orchestra of sixteen other instruments which accompanied the satyrs and fairies.

Music for the 'Satyres Masque' and 'Fairey Masque' occurs side by side in Brit. Mus., Add. 10,444, fo. 31, 31^v, 82^v, 83. The two items are obviously complementary, and 'Masque' here signifies antimasque, not a full-scale masque as Miss Sibley¹⁴ and others have wrongly conjectured. The satyrs' dance occurs, without title, in Thomas Simpson's 'Taffel Consort', under Robert Johnson's name. The music is the same as occurs in Brit. Mus., Add. 10,444. 'The Fayris Daunce' is fortunately extant in Brit. Mus., Add. 38,539, fo. 10 in a lute version, written down only a short time after its performance in the masque. Robert Johnson is well represented in this manuscript. John Sturt, who is believed to have written the music down, was a musician of Prince Henry's at the same time as Robert Johnson served the Prince. This manuscript also contains the two Almans ascribed to Robert Johnson which occur in his name in the 'Fitzwilliam Virginal Book'; both Almans have received much praise for the tunefulness of their melody and for their consistent tonality. They occur side by side in Add. 38,539 (fo. 16, 17) in reverse order from that in the 'Fitzwilliam Virginal Book'. Their popularity is attested by their survival in two other manuscripts, Brit. Mus., Add. 36,661, fo. 34, 54^v, and Cambridge, Dd. 422, fo. 10 (the latter corresponding to No. cxlv in the 'Virginal Book'). In Add. 36,661 the first of these two Almans (corresponding to No. cxlv in the 'Virginal Book') is entitled 'The Prince's Allemande'. Since the earliest known version of this Alman is c. 1613 the 'Prince' must surely be Prince Henry. Moreover, the 'Fayris

¹⁴ 'The Lost Plays and Masques, 1500-1642' (New York, 1933), pp. 187, 192.

Daunce', the 'Witches Daunce' and others of Robert Johnson's contributions to stage and masque music in Add. 38,539 belong to the years 1609 to 1612. The 'Prince's Allemande' and the other Alman, which is always associated with it, may well, therefore, belong to 'Oberon'.¹⁵

The success of this masque at Court led to the transference of the antimasque of satyrs to the Blackfriars stage, in a King's Men production of 'The Winter's Tale':

Servant. Master, there is three carters, three shepherds, / three neat-herds, three swine-herds, that have made themselves all men of hair, they call themselves Saltiers, and they have a dance which the wenches say is a galli maufry of gambols, because they are not in't: but they themselves are o' th' mind (if it be not too rough for some that know little but bowling) it will please plentifully.

Shepherd. Away! we'll none on't; here has been too/much homely foolery already. . . . I know, sir, we weary you.

Polixenes. You weary those that refresh us: pray, let's/see these four threes of herdsmen.

Servant. One three of them, by their own report, sir, / hath danced before the king; and not the worst of the / three but jumps twelve foot and a half by th' squier.

Shepherd. Leave your prating—since these good men are pleased, let them come in; but quickly now.

Servant. Why, they stay at door, sir.

(*he lets the herdsmen in,*
'Here a dance of twelve Satyrs.')¹⁶

The antimasque has undergone variations; it is danced by twelve satyrs instead of ten as in 'Oberon', and the emphasis has moved from that of being a rude foil to a lordly masque to the agility¹⁷ of the dancers, a more theatrically appealing characteristic. Intrinsically, however, it is the same dance, incorporating some of the dancers who had taken part in the original performance of the masque at Court, and performed to the same music.

Robert Johnson is mentioned in the "bill of account of the hole charges of the Queens M^{te} Maske at Christmas, 1610"¹⁸ as setting Alfonso Ferrabosco's songs to the lute. There is no indication of who composed the music for the antimasque of "12 fooles that

¹⁵ On stylistic grounds the music for the two antimasques and the two Almans is complementary, and obviously one unit.

¹⁶ J. D. Wilson & Sir Arthur Quiller-Couch (ed.), 'The Winter's Tale' (Cambridge, 1931), pp. 70-1, 323-339.

¹⁷ This is clearly indicated by the pun on the word 'Satyr' and 'Saltier' and by the references to the distances they can jump.

¹⁸ Originally planned for Christmas 1610, this masque was not performed until 3 February 1611.

danced". The account is more concerned with how the fools were dressed. Music for the 'Fooles Masque' is extant in Brit. Mus., Add. 10,444, fo. 29^v, 81. W. J. Lawrence identifies this item as belonging to Jonson's 'Love Freed' and states that Alfonso Ferrabosco supplied the vocal music and T. Lupo the dance tunes, quoting Peter Cunningham¹⁹ as his authority. However, Cunningham only gives the bill of account referred to above, and this states explicitly that Thomas Lupo was only responsible for "setting the dances to the violens".

The wedding of James I's daughter Elizabeth to the Elector Palatine in 1613 was celebrated by the production of three masques, the first being 'The Lords' Masque' composed by Thomas Campion, the second 'The Masque of the Middle Temple and Lincoln's Inn' by George Chapman, and the third Francis Beaumont's 'The Masque of Grays Inn and the Inner Temple'. There are many contemporary records about these masques, and documents relating to the payment of the performers are also extant for the first two, both mentioning Robert Johnson. For 'The Lords' Masque' Robert Johnson is mentioned as receiving ten or twenty pounds, but the list does not state who composed the music for the dances. The dancing-masters Herne, Bochan, Giles and Confesse receive more money than the musicians and composers—Coperario, Johnson and others. The twelve players who danced the antimasque of "mad folk" received (as did the twelve fools in the masque 'Love Freed') a pound sterling each.

W. J. Lawrence²⁰ suggested that the antimasque of madmen was transferred to Webster's 'The Dutchesse of Malfy'. The madmen's dance is thus described in the text²¹ of the masque:

At the sound of a strange musicke twelue Frantics enter, six men and six women, all presented in sundry habits and humours: there was the Louer, the Selfe-louer, the melancholicke-man full of feare, the Schoole-man ouer-come with phantasie, the ouer-watched Vsurer, with others that made an absolute medly of madnesse; in midst of whom Entheus (or Poetickefurie) was hurried forth, and tost vp and downe, till by vertue of a new change in the musicke, the Lunatickes fell into a madde measure, fitted to a loud phantasticke tune; but in the end thereof the musick changed into a very solemne ayre, which they softly played, while Orpheus spake.

Lawrence's theory is briefly as follows. The King's Men Players performed this dance at Court and then wished to make capital out

¹⁹ 'Inigo Jones', Shakespeare Society (1848), p. 11.

²⁰ 'The Date of the Dutchesse of Malfy', *Athenaeum*, Nov. 1919, p. 1235.

²¹ P. Vivian (ed.), 'Campion's Works' (Oxford, 1909), p. 90.

of it publicly by reproducing it on the Blackfriars stage. Since early in October 1612 the Westminster Magistrates had issued an order trying to suppress all "Jigges, Rhymes and Dances" after the play "owing to the attraction these ribald after pieces had for the unruly and the disturbances which followed", Lawrence argues that the Players sought to compensate for the loss thereby by introducing the dances during the performance, a "pressing reason why new pieces should be disfigured in this way".

Now, although it may be reasonably doubted how far the suppression order was carried out, it is certainly not true that Shakespeare, Webster and Beaumont allowed these dances to be "lugged in *vi et armis*" into their plays. In each case of the transference of the antimasque it is evident that the dramatist has woven the antimasque into the very texture of his play. The satyrs' dance in 'The Winter's Tale' is thoroughly in keeping with the songs²² of Autolycus which it immediately follows, and it allows the main characters to carry on their conversation in that atmosphere of private consultation which is necessary at this point. The antimasque of witches introduced into 'The Witch' and into a revised 'Macbeth' is well merged and is in keeping with the songs which Robert Johnson composed for performance in these plays.

The antimasque of madmen is perhaps even more skilfully merged into the text. There is never any question of its being a "blemish on a master effort". The masque as a whole is the climax of the attempts of "corruption, horror, and misery, in their foulest forms"²³ on a sufferer who nevertheless remains untouched and undefeated. The madmen are introduced by a servant:²⁴

There's a mad Lawyer, and a secular Priest,
A Doctor that hath forfeited his wits
By jealousie: an Astrologian,

... an English Taylor, crais'd i' th' braine,
With the studdy of new fashion: a gentleman usher

A Farmer too, (an excellent knave in graine)
Mad, 'cause he was hindred transportation,
And let one Broaker (that's mad) loose to these,
You'd thinke the divell were among them.

²² I have traced a setting of 'Get you hence for I must goe', one of Autolycus's songs, in Dx. 4175, lix (lute) and in Dx. 4041 (viol). Both manuscripts record Robert Johnson's stage music; the former containing a number of his compositions, c. 1609-1615.

²³ Enid Welsford, 'The Court Masque' (Cambridge, 1927), p. 295.

²⁴ F. L. Lucas (ed.), 'The Complete Works of John Webster' (London, 1927), ii, p. 95.

The madmen begin their torment with the song 'O let us howle':

Here (by a Mad-man) this song is sung, to a dismall/kind of Musique,
continue after the song with a medley of mad conversation and
conclude with a dance:

Here the
Dauce consisting of 8. Mad-men, with musicke answerable|thereunto—

It is significant that Robert Johnson was responsible for setting the song 'O let us howle', and the serious nature of this song outrules all possibility of this masque exciting mirth.²⁵ On the weight of this evidence it would seem that Robert Johnson composed the music for the dance of madmen, and that on its transference to the Blackfriars stage it was modified and woven into a masque of song and dance. I cannot trace the music for this dance.

In connection with the second of the masques celebrating the marriage of Princess Elizabeth to the Elector Palatine, Robert Johnson's name is foremost among the musicians. The Records of Lincoln's Inn preserve a very full account of the expenditure for the 'Masque of the Middle Temple and Lincoln's Inn'. Robert Johnson received £45 "for musicke and songes", and the production of music for this masque was under his direction. It is significant that John Sturt, who is believed to have written down Add. 38,539, played the lute in Chapman's masque, together with Robert Taylor, Thomas Davies and Robert Dowland, each of them receiving £2. This is important evidence of Robert Dowland's being engaged in the production of masque music at the same time as Robert Johnson: so that when he included music from 'The Masque of Queenes' in his 'Varietie of Lute Lessons' his information was surely based on his having taken part in that masque too.²⁶ Thomas Cutting, John Dowland, Philip Rosseter and Thomas Ford received £2 10s. each for their lute-playing.

The account is especially interesting in its details which concern the antimasque:

Item, to Mr. Goodman, wch he disbursed for 14 payre of shoos for
the Baboones, 1 li. 15s.

The baboons were a great success. Sir Ralph Winwood's account together with others expresses the general pre-eminence of this masque over the other two wedding masques:

²⁵ J. Corbin, 'The Elizabethan Hamlet' (London and New York, 1895), p. 61, in characterizing the Duchess says: "In spite of the sight of her suffering, the jests of the madmen are precisely of a nature to amuse the audience".

²⁶ 'Grove', ii, p. 90, has no reference to his work in this direction.

But the Middle Templers and Lincoln's Inn gave great contentment on Munday night, as well by their graceful coming on horseback, as in all the rest of their apt invention, apparrell and fashion, and especially their excellent Dancing: wherewith the king was so much delighted, that he gave them many thanks and much commendation as well to their faces as behind their backs.

Three days after the masque John Chamberlain wrote to Mrs. Carleton the following description:

They had forty gentlemen of best choice out of both houses and the twelve masquers, with their torch-bearers and pages rode likewise upon horses exceedingly well trapped and furnished, besides a dozen little boys, dressed like baboons, that served for an antimasque, and, they say, performed it exceedingly well when they came to it.

Chapman tells us more about the antimasque in his introduction to the masque:

Next (a fit distance observed between them) marched a mock-masque of baboons, attired like fantastical travellers in Neapolitan suits and great ruffs, all horsed with asses and dwarf palfreys, with yellow foot cloths, and casting cockle-demois about, in courtesy by way of largess; torches borne on either hand of them, lighting their state as ridiculously as the rest nobly.

An interesting account by John Stowe adds the information that the antimasque of baboons "used all apeish and mocking tricks to the people, moving such laughter as they past".

Although in each of the accounts so far cited the boys are referred to as being dressed like baboons, it is quite obvious that they do merely represent the big baboons in miniature. The term 'baboon' was loosely used, as was the word 'ape', for all the large members of the tribe, but in Chapman's masque the reference is to little baboons, or as the word was first used at this time 'babiouns', applicable to a small kind of monkey, discovered in the New World, that seemed to have more of the spark of intelligence in it than monkeys, apes and baboons had. This new monkey was conspicuous for the way in which it successfully imitated man. Michael Drayton affords us, perhaps, the best description of its skill:

Of all the rest that most resembled man,
Was an o'r-worne ill-favoured *Babian*;
Which of all other, for that onely he,
Was full of tricks, as they are us'd to be.²⁷

Chapman's employment of these little baboons in his masque is in keeping with the theme of the rest of the masque, which draws its

²⁷ I. W. Hebel (ed.), 'The Works of Michael Drayton' (Oxford, 1932), iii, p. 189.

inspiration from the New World. Once we have been made aware of the layers of gold and tinsel that are included in the Lincoln's Inn Record for this masque and are there for pageant purposes, the details of the payments for feathers is quite outstanding. Chapman is the first to make comprehensive use of New World discoveries in masque form, and it is perhaps here that much of the true significance of his masque lies. Music for the baboons' dance is extant in Add. 10,444, fo. 21^v, 75, and a piece there, entitled 'Lincolnes Inne Masque', fo. 52^v, 101^v, belongs to this same masque. Music for the second antimasque of torch-bearing pages is extant in the same manuscript, fo. 32, 83^v. I cannot trace Robert Johnson's settings of any of the songs.

The third masque of the wedding series affords a further instance of the transference of a successful antimasque to the Blackfriars stage, and it is interesting in that it records the use of baboons again, not as a separate entity but in a group of motley people, "not of any suted persons, but of a confusion or commixture of all such persons as are naturall and proper for Countrey sports". With this innovation the increasingly popular antimasque could provide continual variety. The growing emphasis on the antimasque with the fresh appeal of its dancing through the spirited, antic or dramatic action appropriate to the characters, marks the reaction against "turning dances into figure [which] is a childish curiosity".²⁸ The baboons are mentioned towards the end of the list, which is otherwise wholly concerned with country people:

The second Anti-masque rush in daunce their Measure, and as rudely depart, consisting of a Pedant, May-Lord, May-Lady, Servingman, Chambermaide, a Countrey Clowne, or Shepheard, Country Wench; an Host, Hostesse, a Hee-Baboone, Shee Baboone; a Hee Foole, Shee Fool ushering them in.

All these persons appparelled to the life, the Men issuing out of one side of the Boscage, and the Woemen from the other: the Musicke was extremely well fitted, having such a spirit of Countrey jolitie as can hardly be imagined, but the perpetuall laughter and applause was above the Musicke.

The dance likewise was of the same strain, and the Dancers, or rather Actors²⁹ expressed every one their part so naturally, and aptly, as when a Mans eye was caught with the one, and then past on to the other, hee could not satisfie himselfe which did best. It pleased his Majestie to call for it againe at the end, as he did likewise for the first Anti-masque, but one of the *Statuaes* by that time was undressed.³⁰

²⁸ S. H. Reynolds (ed.), 'The Essays of Francis Bacon' (Oxford, 1890), p. 269

²⁹ A reference to the professional actors of the King's Men Company?

³⁰ A. R. Waller (ed.), 'Beaumont and Fletcher' (Cambridge, 1912), x, p. 383.

In 'The Devise or Argument of the Masque' this antimasque dance is referred to as a "May-daunce or Rurall daunce", which is echoed by John Stowe, who describes it as a "rural or country mask". The antimasque was immediately transferred to the 'Two Noble Kinsmen'. The Schoolmaster thus introduces the dancers:

I first appear, though rude, and raw, and muddy,
To speak before thy noble grace, this tenner:
At whose great feet I offer up my penner.
The next the Lord of May, and Lady bright,
The Chambermaid, and Servingman by night
That seek out silent hanging: Then mine Host
And his fat Spouse, that welcomes to their cost
The gauled Traveller, and with a beck'ning
Informs the Tapster to inflame the reck'ning:
Then the beast eating Clown, and next the fool,
The *Bavian*, with long tail, and eke long tool
Cum multis aliis, that make a dance.³¹

There is no disguising here in the transference. The same characters, consisting of six pairs, appear and the merry rout make country pastime, by dancing what is loosely called a 'Morris' round the Maypole. As Charles Baskervill³² has pointed out, however, the tone of the dance "is that of the country dance rather than the morris". The Schoolmaster, for example, admonishes the women to "carry it sweetly. . . . And now and then a favour and a friske". With large groups of men and women dancing these country dances a confusion of types is natural. Thus the piece of music in Add. 10,444, fo. 35^v, 86^v under the title 'The Maypole' may well refer to this antimasque dance. 'The Nymphes Dance' included in this same manuscript is probably the music to the dance of Naiades and Hyades in 'The Masque of the Inner Temple and Grayes Inne'. It is relevant here to mention the inclusion of the baboons in William Browne's 'The Inner Temple Masque':

out of

*the thickets on either side the boscaige
came rushing the Antimasque, being such as by
Circe were supposed to have been transformed (having
the minds of men still) into these shapes following:*
2 With parts, heads and bodies as Actaeon is pictur'd.
2 Like Midas with asses' ears.
2 Like wolves as Lycaon is drawn.
2 Like baboons.

³¹ Waller, *op. cit.*, ix, p. 335.

³² C. E. Baskervill, 'The Elizabethan Jig and related Song Drama' (Chicago, 1929), p. 362.

Grillus (of whom Plutarch writes in his *Morals*) in the shape of a hog.³³
These together dancing an antic measure

A detailed comparison of this masque with Beaumont's reveals considerable similarities. Both have an antimasque of nymphs and an antimasque "not of one kinde or liverie (because that had been so much in use heretofore) but as it were in consort like to broken Musicke". Browne uses the same correspondence between an antimasque "not of one kinde or liverie" and broken music, and likewise includes two baboons in his antimasque. The correspondence between the songs of both masques is close. In each masque the first three songs give instructions to the masquers, to rouse themselves from sleep, to excel themselves in dancing, and to choose partners, whilst the last song complains of the too speedy passage of time. There are no financial documents regarding the payments for either Beaumont's or Browne's masque. A setting of the 'Syren's song' from Browne's masque is extant in Tenbury 1019, fo. 6v.³⁴ The introduction of baboons, first into Beaumont's masque and then into Browne's, was, I believe, a direct result of the success of the antimasque of baboons in Chapman's masque. How much of the success was due to Robert Johnson's music is very much open to conjecture. The significance of the success of the baboons lies in the further evidence they afford of the transfer of a popular antimasque at Court to the Blackfriars stage, a movement with which Robert Johnson was intimately connected.

Robert Johnson's connection with Ben Jonson's masque 'The Gypsies Metamorphosed' has been briefly referred to in the opening paragraph of this article. The masque was produced three times, on 3 August 1621 at Burly on the Hill, when the host was the Marquess of Buckingham, on 5 August at Belvoir, the Earl of Rutland acting as host, and in September at Windsor. For the last performance the text was revised. A setting of the song 'From the famous Peake of Darby' is extant in Playford's 'Musical Companion' and is there ascribed to Robert Johnson. A second song, 'To the old longe life and treasure', occurs in New York Public Library, Dx. 4257, No. 177 and also in Brit. Mus., Add. 31,806, fo. 134. The duet between Patrico and Jackman, 'Why this is a sport', is extant in Add. 29,396, fo. 71v, where it is ascribed to 'Mr. Chilmeade'. It cannot possibly be the composition of Edmund Chilmead, because he was

³³ Browne's treatment of the baboons is, of course, symbolical. They signify one of the passions—possibly lust.

³⁴ See my article, 'Original Music to Browne's Inner Temple Masque and other Jacobean Masque Music', *Notes & Queries*, New Series, I (1954), pp. 194-5.

barely eleven years old at the time. The item 'The Gypsies Masque' in Add. 10,444, fo. 32^v, 83^v certainly belongs to this masque. It occurs in a Robert Johnson group, and the triplex part recalls that of 'the second witches' dance', 'The Satyres Masque' and 'The Fairey Masque'.

'The Gypsies Masque' refers to the last of five dances included in the masque, the dance of the "Gypsies chang'd". The song 'From a Gypsie in the morninge', included only in the Windsor version, is very similar to 'From the famous Peake of Darby' both in composition and rhythm, and may possibly have been sung to a version of the same tune. Similarly the song 'The faery beame upon you', sung by Patrico, is of the same metrical pattern as 'To the old longe life and treasure' and may well have been sung to a variation of the same air. There is nothing improbable in this suggestion when we realize that the music for the second dance was made to serve several purposes, often being repeated and played in strains preceding and following the various fortunes. Versions exist of Cock Lorel's ballad in the Playford anthologies without ascription.

It is significant that Robert Johnson's connection with the Court masque—with Jonson's 'The Masque of Queenes', 'Oberon' and 'Love Freed', with Campion's 'The Lords' Masque' and Chapman's 'The Masque of the Middle Temple and Lincoln's Inn'—concerns the period *c.* 1609 to 1613, during which time he was especially busy writing incidental music for the Blackfriars stage. During this period he was a valuable link in the movement which resulted in the transference of the popular antimasque at Court to the Blackfriars stage. His activity during this period is fairly well documented. As more and more documents come to light it is reasonable to expect that we shall know more of his activities from 1613 until 1621 and 1623, the years which mark his connection with the Court in Jonson's 'The Gypsies Metamorphosed' and with the stage in Beaumont and Fletcher's 'The Lover's Progress'.

NEW SOURCES FOR HANDEL'S 'LA RESURREZIONE'

BY RUDOLF EWERHART

RESEARCH has so far thrown little light on Handel's Easter oratorio. If it were not for the extracts from contemporary archives published by Sir Newman Flower, which tell us quite a good deal about the work and its performance, we should be as ignorant about it as we are about 'Il trionfo del Tempo', of which we have practically no record apart from the score.¹

It may be convenient to remind the reader of the circumstances in which 'La Resurrezione' was performed. About the middle of March 1708 Handel moved into the house of Prince Ruspoli in Rome and there worked at the score of the oratorio. The performance, under the direction of Corelli, took place on the evening of Easter Sunday, 8 April, in the Palazzo Bonelli in the Piazza SS. Apostoli. Among the 41 musicians who were paid for their services was a trombone-player, although this instrument does not appear in the score. On the other hand, though the score includes parts for two flutes, a bassoon² and a theorbo, these instruments are not mentioned in the list of players. It would be hasty to argue from this evidence that the work performed on this occasion was not 'La Resurrezione' but an entirely different oratorio. A solo trombone part is extremely rare in works of this period³; but it is quite conceivable that the trombone played in Lucifer's arias. In seventeenth-century scores characters from the underworld were often accompanied by trombones. It may be that the trombone in 'La Resurrezione' doubled the voice-part or alternatively was one of the continuo instruments. After the performance, which was very successful, Prince Ruspoli had difficulty in answering satisfactorily the admonition issued by Pope Clement XI, who objected to the fact that a woman had sung in the performance.

The date on the autograph has generally been given as 11 April; but Barclay Squire argued convincingly that the supposed '11'

¹ The exact title of the Easter oratorio is not known. Handel's autograph has no title. Mainwaring ('Memoirs of the Life of the late George Frederic Handel' [London, 1760], p. 65) calls it simply 'Resurrectione'. In the Münster manuscript (see below) it is described as 'Oratorio della Resurrectione'.

² The reading 'Bassons' in Chrysander's edition (p. 46) is incorrect.

³ Examples occur in Caldara's oratorios.

should in fact read 'li'. There is a distinct gap between 'li' and 'd'Aprile', which was presumably left for the actual date to be filled in. A similar error occurs in the dating of the psalm 'Dixit Dominus'; the date on the autograph of 'Laudate pueri' definitely supports this conclusion.

I am able to add a further contemporary account to those which have previously been published. It occurs in a letter from Rome dated 17 April 1708⁴:

Dal March^e Ruspoli si sono sentiti buoni Oratori per lo più la compositione della musica del Virtuoso Sassoné. Ultimamente vi fece cantare una sua Canterina che tiene in Casa; fù fatto chiamare dall' Em^{mo} Paolucci; che li rappresentò venir' poco gusto inteso, che facessir cantare in sua casa, e con palchi canterine, e li ordinò il desistere senz' altre repliche; et alla Canterina non potesse cantare in luoghi pubblica pena la frusta, con l'Esilio.

[Translation]

Some excellent oratorios have been heard at the house of the Marchese Ruspoli, the music mostly by the Saxon composer. At a recent performance one of the singers was a woman whom Ruspoli keeps in his house. He was summoned before Cardinal Paolucci, who informed him that he was not at all pleased that he allowed women to sing in his house and on the stage, and ordered him to stop doing so immediately and to abandon further performances. The singer in question was forbidden to sing in public on pain of corporal punishment and banishment.

The trouble over the singer, which was already known to us from the Valesio diary, is given particular prominence in this account—which is only natural since the writer was not a musician. The rebuke administered to Ruspoli was clearly a matter of common gossip among the aristocracy.⁵

The words "per lo più" suggest that Handel had produced several works for Ruspoli. These, however, can hardly include the second oratorio, 'Il trionfo del Tempo': they must be smaller works. The best account we have of an oratorio performance at Ruspoli's house is to be found in the travels of the Frankfurt patrician Johann Friedrich A. von Uffenbach, who was present at two performances

⁴ Munich, Bayerische Staatsbibliothek, Cod.ital.198, fo. 127^v.

⁵ I have been unable to find the text of the edict issued by Pope Clement XI on 30 (?) January 1703, which was of some importance for the history of music in Rome. Following a similar ban imposed by his predecessor Innocent XI, the Pope renewed the prohibition of the participation of women, whether married, widowed or single, in public performances of music, on pain of severe punishment. That the punishment could be drastic is evident from the letter quoted above. An extract from the edict which Clement XI issued at a time when Rome was threatened by an earthquake will be found in Lucantonio Chracas, 'Racconto istorico de Terremoti sentiti in Roma' (Rome, 1704), pp. 56-7.

of oratorios by Caldara (on 31 March and 7 April 1715). Uffenbach, a cultivated amateur with a wide experience of music in various countries, gives us all the details of these concerts.⁶ "I was completely charmed", he says, "and convinced that I had never heard anything quite so perfect in my life; the music is always entirely new on these occasions."⁷ The presence of several cardinals and the Roman aristocracy, together with the very high artistic level of the performance, must have made Handel's first attempt at oratorio a very remarkable occasion.

When Chrysander was preparing his edition of 'La Resurrezione' he had to rely solely on the autograph score in the Royal Music Library. There is a copy in the same collection (R.M.19.d.4), made about 1800 or shortly after, but it has no value as a source. A thorough examination of the Handel manuscripts in the Santini collection at Münster (Westphalia) has now brought to light, in addition to many other remarkable discoveries⁸, another copy of the score. The two parts of the oratorio are in separate volumes. The titles are as follows:

MS.1873: cover: 'Oratorio/della/Resurectione/Prima Parte.'

fo. 1: 'Oratorio/Prima Parte/Della Resurectione posto in Musica/Dall Sig^r Hendel detto il Sassone.'

fo. 13: 'Prima Parte dell Oratorio a 5 Con Str Del Sig^r Hendel.'

MS.1873a: cover: 'Introdutione/della/Seconda Parte/della Resurectione'.

fo. 1: 'Intruditione [sic] della Parte 2^a/Dell' Oratorio à 5/Con Str^{ti} Del Sig^r G. F. Hendel.'

fo. 5: 'Seconda Parte/Dell' Oratorio à 5. Con Stromenti / Della Resurectione / Dell' Sig^r Giorgio Fiderico Hendel.'

The copy is the work of several hands. Various details show that it must have been written before the first performance on 8 April 1708. The writers are well known from other works of Handel's Roman period and include his most reliable copyist, who undertook the principal part of the present work. In addition there are a number of corrections and additions in Handel's own hand, which show that the copy was made direct from the autograph. Some of the alterations are sufficiently remarkable to lead to the conclusion that

⁶ The accounts of the two concerts are reproduced in Eberhard Preussner, 'Die musikalischen Reisen des Herrn von Uffenbach' (Cassel, 1949), pp. 77-8.

⁷ "Ich ganz entzückt wurde, und überzeugt war, dass dergleichen in solcher perfection mein lebtage nicht gehört hatte, die composition ist jedesmahl ganz neu."

⁸ I have published an account of these in the 'Händel-Jahrbuch' for 1960.

this was the score used for the first performance at the Palazzo Bonelli.

The first discovery, and the most important, concerns the overture. Anyone who knows the history of oratorio must have been puzzled by the fact that such a substantial work should begin (in Chrysander's words) with a "dull recitative". Part II also has an 'Introduttione', and shortly afterwards Handel combined the two movements (with certain modifications) to form the overture to 'Il trionfo del Tempo'. Since the overture of this latter work is easily accessible, I give here particulars of the newly discovered introduction to 'La Resurrezione' for comparison. First of all the orchestration of 'La Resurrezione' is fuller. 'Il trionfo' uses two oboes, a *concertino* of two violins, and string orchestra, whereas 'La Resurrezione' has in addition two trumpets, a third violin⁹ and a *viola da gamba*. There are in consequence substantial differences in the scoring. In 'La Resurrezione' the first oboe announces the subject and the second oboe has the answer, both of them solo. Up to bar 7, where in 'La Resurrezione' the third violin and the viola take over the subject, the music is the same in both works. But the counterpoint played by the second oboe in 'La Resurrezione' is shortened in 'Il trionfo', the development of the material, both melodic and harmonic, is different, and the episode with the descending scales is longer in 'La Resurrezione', so that the bass entry of the subject in 'La Resurrezione' does not appear till bar 11 (in the tonic). Handel later added trumpets to 'Il trionfo', but they do not play until bar 64, whereas in 'La Resurrezione' they enter at bar 13.

At bar 16 of the overture to 'La Resurrezione' we have the beginning of a passage for two solo instruments—violin and *viola da gamba*: in 'Il trionfo' the instruments employed are two solo violins and the episode is considerably extended. After a tutti (with the subject in the bass in the dominant) the violin and *viola da gamba* resume their duet at bar 24. At bar 29 there is another tutti with trumpets and the subject in the bass in the tonic. This is followed by a modulation to F# major: from bar 32 there is a duet for the two oboes with a descending unison accompaniment for the strings. Bars 39-46 are practically the same as bars 51-8 of 'Il trionfo', and the final cadences (beginning at bars 50 and 62

⁹ The third violin is mostly in unison with the viola or the first violin. In my article in the 'Händel-Jahrbuch' I have been able to show that the two trumpets which appear in the overture of 'Il trionfo' (and nowhere else) were not in the original score but were added later by Handel. See also below, p. 133.

¹⁰ R.
W. Barcl
¹¹ Th

respectively) are identical. This opening movement, described by Handel in both works as 'Sonata', is 78 bars long in 'La Resurrezione' and go in 'Il trionfo'. The movement in minuet rhythm which follows it in 'Il trionfo' is the introduction to Part II of 'La Resurrezione'. The music is exactly the same in both works, except that the copyist of 'La Resurrezione' has left two staves for the trumpets, the notes being filled in by Handel himself.

An insignificant detail confirms the view that the overture of 'Il trionfo' is borrowed and adapted from the earlier work. Chrysander, in his edition of 'Il trionfo', prints a direction at bar 61 which he found in the autograph, though it makes no sense where it stands. It runs: "Il terzo Violino come il primo", in spite of the fact that there is no third violin in the score. The overture to 'La Resurrezione', on the other hand, does contain parts for three violins. In his haste the composer must have copied this direction into the new score without noticing that there it was superfluous.

There is yet a third version of this overture, which Chrysander published in Vol. 48 (p. 108) after a faulty edition issued by Walsh. This version also exists in a keyboard arrangement in the Aylesford collection.¹⁰ Here the fugal movement is the middle section of a three-part French overture in B \flat major. In view of its simpler structure and the more restricted use of solo instruments I am inclined to think that this is the earliest version. It may very well be the overture to one of the lost Hamburg operas, i.e. 'Nero' or 'Florindo e Daphne'.

The overture to 'La Resurrezione' ends on a chord of F \sharp major, leading one to expect a second movement. Instead of this we have a fully scored aria, 'Disseratevi', which in Handel's autograph comes much later. In fact one or two of the earlier numbers of the oratorio have changed places, which alters the structure of the first scene. After the aria the Münster copy has a *recitativo accompagnato* for Lucifer, accompanied only by strings:

Qual insolita luce squarcia le tende
alla tartarea notte?
Qual eco non più udita con armonia gradita
fa intorno risonar le Stigie grotte?
Se son del mio valore gl'applausi, giusti sono,
hoggi che vincitor [e] dini d'Abisso,
À voi ritorno e già mi vendicai con fiero sdegno
chi perder già mi fè de' cieli il Regno.¹¹

¹⁰ R.M.18.b.8, fo. 1; printed in 'G. F. Händel: Pieces for Harpsichord', ed. by W. Barclay Squire and J. A. Fuller-Maitland (Schott), Vol. I, p. 47.

¹¹ The punctuation has been supplied here and in the other quotations.

Some of the bars in this are the same as the *accompagnato* 'Mà che insolita luce' in the autograph, others are very similar. Both the words and the music of the section printed above in italics are in Handel's hand, written on a half-sheet of paper pasted into the score. The aria 'Caddi e ver' follows this *accompagnato*, though in the autograph it precedes it. Before the recitative 'Chi sei' we have a further *accompagnato*—a dialogue for Lucifer and the angel:

[*Lucifer*.:] Mà, che veggio? De' spirti à me nemici
 Com' un sì folto stuolo
 Per quest' aure annegrite
 Da' miei respiri osa portare il volo!
Angelo: De' tenebrosi chiostri
 Tacete, horridi mostri,
 Dileguatevi ò larve, ombre sparite,
 E dell' eterno Rè le leggi udite.

The changes in the first scene end at this point. It should also be noted that the *recitativo secco* 'A dispetto', with which the autograph opens, is lacking in the Münster copy. It is not possible here to discuss a number of other differences between the two scores, though these are important for anyone who is going to establish a definitive text. A new edition of this oratorio, which could clarify all the questions which have been outlined here, should be one of the tasks to be undertaken in the near future by the Halle Handel *Gesamtausgabe*. The beauties of this work are such that it is high time we had a performing edition of it.

A variant of particular interest occurs in the final chorus of part I. After the 29 bars of A major the Münster copy has a middle section of 16 bars in A minor (3/4 time) which is lacking in Chrysander's edition. The words here are also different:

Il Nume vincitor trionfi, regni e viva,
 un Dio vincitor.
 Viva e trionfi quel Dio così grande,
 che i cieli spande, che al sol dà splendor.
 Per cui Cocito geme atterito,
 da cui fù vinto la morte ancor.
 Viva e trionfi . . .
 Il Nume vincitor . . .

Handel's own handwriting appears on fo. 148, where he has made emendations in the music and completed the words. A comparison with the autograph shows that the chorus there is exactly the same as in the Münster copy, except that the 16 bars which are missing in Chrysander's edition (and also another 16 bars, which he prints)

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are crossed out. Another version of this chorus, without words, occurs on fo. 46-7 of the autograph.¹²

On fo. 1-4 of Münster MS.1873a we have the second part of the overture, which is identical with the movement in minuet tempo in 'Il trionfo', except that Handel has himself added two trumpet parts, which are not found in 'Il trionfo'. If the overture of 'Il trionfo' had had trumpet parts in the first movement when it was first written, it would be very odd that Handel should leave them out in the second movement (3/8), quite apart from the fact that they are never used in the rest of the oratorio. It is impossible to accept the argument which has often been advanced (e.g. by Leichtentritt)¹³ that the abrupt appearance of the Adagio passage (with the lovely oboe solo) is an "intermezzo which properly belongs to Il Disinganno" and that the minuet movement is an allusion to the aria for Bellezza which follows. A programmatic interpretation of the Adagio is certainly appropriate, but we must look for it in the Easter oratorio, perhaps at the appearance of the angel at the sepulchre. It is significant that the third (B \flat) version of the overture, mentioned above, omits this Adagio passage.

The differences in the dramatic structure of the first scene between the autograph and the Münster copy are so remarkable that it is worthwhile making a comparison. In the autograph Lucifer begins the scene with a *recitativo secco*, an aria and a *recitativo accompagnato*, after which the angel enters with the aria 'Disseratevi'. It is not till this aria is finished that we have a dialogue between the two characters. In the Münster version, on the other hand, the angel enters first, singing the same aria. Lucifer is the second character to enter, and his *recitativo accompagnato* and aria are much more significant in this context than the corresponding section in the autograph. The fact that the dialogue is now accompanied by the strings seems to suggest that this is a revision of the version found in the autograph.

It still remains uncertain whether the overture was originally in two movements, ending in D major and followed by the recitative 'A dispetto', or whether the F \sharp major chord which ends the first movement was meant to lead into the recitative. In Handel's autograph there is no instrumental introduction to Part II. There is a new gathering in the manuscript here, with Handel's own paging, so it is probable that originally the two parts were not bound

¹² Barclay Squire, 'Catalogue of the King's Music Library', Part I, p. 62, notes that "this chorus ['Il nume vincitor'] has been considerably shortened (in ink)".

¹³ 'Händel' (Stuttgart & Berlin, 1924), p. 300.

together. But as in most of Handel's Italian works the overture was inserted before the first gathering when the work was bound (overtures of cantatas, oratorios and operas were often written separately), the absence of an introduction to Part II is not conclusive evidence for the original form of the overture. At the same time I am inclined to the view that even in the first version the second movement of the overture was the introduction to Part II.

The Münster version of the overture supplies us with a moderately good text; but roughly half the piece also exists in Handel's autograph. In the Fitzwilliam Museum at Cambridge there are four autograph sheets (30 H 1) which have hitherto been regarded as part of 'Il trionfo del Tempo'.¹⁴ They are in fact the first eight pages (48 bars) of the overture to 'La Resurrezione', as a



The first page of Handel's autograph of the overture to 'La Resurrezione' (Fitzwilliam Museum, 30 H 1, fo. 1)

¹⁴ J. A. Fuller-Maitland and A. H. Mann, 'Catalogue of the Music in the Fitzwilliam Museum' (London, 1893), p. 159, describe them as "an arrangement of a portion of the overture [of 'Il trionfo del Tempo'], very different in construction, and also written for a larger orchestra than that published at H.-G. xxiv, 3". W. C. Smith accepts this attribution in his catalogue of works printed in 'Handel, a Symposium', ed. by Gerald Abraham (London, 1954).

comparison with the Münster copy proves conclusively.¹⁵ Paper, format and watermarks are the same as those of the autograph in London (R.M.20.f.5).

We now know, therefore, that when Handel wrote 'Il trionfo del Tempo', shortly after the successful performance of 'La Resurrezione', he not only borrowed several vocal numbers from the earlier work but also used the overture again in a revised version. Once this is clear, we can see that Mainwaring's story about the argument between Corelli and Handel as to how a French overture should be played is in full accordance with the facts:

CORELLI himself complained of the difficulty he found in playing his Overtures. Indeed there was in the whole cast of these compositions, but especially in the opening of them, such a degree of fire and force, as never could consort with the mild graces, and placid elegancies of a genius so totally dissimilar. Several fruitless attempts HANDEL had one day made to instruct him in the manner of executing these spirited passages. Piqued at the tameness with which he still played them, he snatches the instrument out of his hand; and, to convince him how little he understood them, played the passages himself. But CORELLI, who was a person of great modesty and meekness, wanted no conviction of this sort; for he ingenuously declared that he did not understand them; *i.e.* knew not how to execute them properly, and give them the strength and expression they required. When HANDEL appeared impatient, *Ma, caro Sassone* (said he) *questa Musica è nel stylo Francese, di ch' io non m'intendo.*

[Footnote:] The Overture for IL TRIONFO DEL TEMPO was that which occasioned CORELLI the greatest difficulty. At his desire therefore he made a symphony in the room of it, more in the Italian style.¹⁶

This symphony, "more in the Italian style", is obviously the overture to 'La Resurrezione' in its revised form. Not only is Mainwaring's anecdote historically important, it is also clear that it comes from a first-hand source. There is only one other example in the works which Handel wrote in Italy of an overture borrowed from an earlier composition—the opera 'Agrippina', the overture to which comes from the cantata 'Donna, che in ciel'¹⁷. The reason for borrowing the overture of 'La Resurrezione' was presumably that Handel had very little time in which to write a new overture for Corelli. In fact, Corelli was already acquainted with this overture, as he had played it with his orchestra at the Palazzo Bonelli at Easter.

¹⁵ The first page of the autograph fragment is reproduced here by permission of the Syndics of the Fitzwilliam Museum.

¹⁶ Mainwaring, *op. cit.*, pp. 56-7.

¹⁷ I published an edition of this cantata (also recently discovered at Münster) last year (Arno Volk Verlag, Cologne).

BOYCE AND ARNE: "THE GENERATION OF 1710"

BY CHARLES CUDWORTH

THERE are some composers who seem doomed to be linked for ever as rather unwilling partners in an eternal three-legged race down the pages of musical history, tied even to the extent of having books written about them, *a due*, comparing or contrasting their lives and music. Bach and Handel, Haydn and Mozart, Bruckner and Mahler . . . These are of course the leading names which spring to mind in thinking of such linked musical personalities, but there are many other such partnerships united by the accident of time and circumstance—in our minds if not in the minds of themselves or their contemporaries. Our own two foremost Georgian composers, Boyce and Arne, are such a pair; their partnership, it is true, is perhaps even more uneasy than most, for in life they were rivals rather than friends. As Burney noted, a few years after their deaths: "Mr. Arne and Mr. Boyce were frequently concurrents at the theatres and in each other's way."¹ And on the one occasion when we actually catch a glimpse of them meeting in the flesh it seems that they disagreed, as John Stafford Smith relates:

It happened, that Messrs. Boyce and Arne met one morning in Mr. Garrick's parlour, before they acquired academical degrees. Talking of music, Mr. Arne remarked, that, when he took up a score, he looked for the faults in the first place, and, if they were numerous, he laid it aside. "You may be right," said Mr. Boyce, "although I differ from you; where I find many beauties, I wish to see no faults."²

Thomas Augustine Arne and William Boyce, if not exactly kindred spirits, were at least closely linked in the physical circumstances of their lives. Both were Londoners, and both belonged to what the late Gerald Finzi used to call 'The Generation of 1710'. That year was a momentous one for English music, for it was then that Handel first arrived in England, and from then on, for the next half-century at least, whatever was done, musically speaking, in Britain must perforce be measured against the might of Handel's genius. No English musician could escape his influence, although some, like Arne, might rebel, and others, like Boyce, acquiesce and

¹ 'A General History of Music', new ed. (New York, 1957), ii, p. 1010.

² 'Musica Antiqua' (London, 1812), Remarks, p. 11.

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i, p. 86

yet retain their own individuality. Arne was born on 12 March, Boyce at some less precise date, probably not 7 February as the reference books suggest. Arne was born in King Street, Covent Garden, not far from the future site of the theatre in which some of his own greatest triumphs were to take place. Boyce, according to Burney's not altogether reliable testimony, was born "at Joyners' Hall in the City" where his father was later beadle or housekeeper—custodian, as we should say.³ Arne's father was an upholsterer and undertaker; Boyce's was a joiner. Arne's family was probably the more affluent, since he was sent to Eton, whereas Boyce was merely a choirboy at St. Paul's. Arne encountered parental opposition in his youthful love for music, and was even forced to adopt the Handelian ruse of practising on a muffled spinet. At school he tormented his companions by continually practising "upon a miserable, cracked common flute". After leaving school he was articled to a solicitor and actually served three years apprenticeship in the law before convincing his father that nature had intended him to be a musician. Somehow or other he picked up the elements of musical technique; he had a few lessons in violin-playing from Festing, but in general he was self-taught. Boyce, on the other hand, was destined for a musical career from the start: when his voice broke, he was articled to Maurice Greene, the organist of St. Paul's, and through him got to know Pepusch, from whom he learned a great deal, which is perhaps why his technique was in general surer than that of Arne.

Arne suffered from another disadvantage; he was a Roman Catholic, which debarred him from many of the professional appointments open to the Anglican Boyce. Whereas Boyce, in spite of increasing deafness, became not only organist of various city churches but also 'conductor' of the Three Choirs Festival and that of the Sons of the Clergy, as well as composer and organist to the Chapel Royal, eventually succeeding his old friend Greene as Master of the King's Band of Musick, Arne had to be content with looking on, rather enviously perhaps, at Boyce's appointments, and seizing every opportunity of writing lucrative pot-boilers for the theatres and public gardens. Not that Boyce was averse to doing the same himself; his own music for public entertainments vied in popularity with Arne's. As Burney stated in the excerpt quoted above, Arne and Boyce were frequent rivals in the theatres. Arne made his first great success with his setting of Milton's 'Comus', which was performed at Drury Lane in 1738, and in which, as Burney wrote, "he introduced

³ Letter to Callcott, quoted in Grove's 'Dictionary of Music and Musicians', 5th ed., i, p. 860.

a light, airy and original melody, wholly different from that of Purcell or Handel".⁴ From then onwards he was continually at work as a stage composer, sometimes achieving a resounding success, as with 'Thomas and Sally' (1760) or 'Artaxerxes' (1762), but more often than not meeting with disappointments, half-successes or downright failures. Indeed he was often dogged by ill-luck—what one contemporary called "those untoward circumstances which are known to have attended this great man through life".⁵ Boyce, however, seems to have been less spectacularly successful or unsuccessful, and after some heartening early attempts gained general approbation with his *serenata* 'Solomon' (1743) and the two unassuming but long popular after-pieces 'The Chaplet' (1749) and 'The Shepherd's Lottery' (1751).

From 1755, the year of Boyce's appointment as Master of the King's Band, their paths diverged more and more. Boyce had already accumulated the degrees of Mus.B. and Mus.D. at Cambridge in 1749, when he had composed a fine ode for the installation of the Duke of Newcastle as Chancellor of the University. Arne became an Oxford D.Mus. ten years later, in 1759. Boyce, beset by deafness, and secure in his royal appointments, retired to Kensington and busied himself with editorial work for his monumental edition of English 'Cathedral Music' and with his duties as Master of the King's Band, which he performed with characteristic thoroughness, composing each year the royal birthday and New Year's odes. Since his royal master was an ardent Handelian, he was able to go on composing in that 'ancient' style which he himself preferred. Arne, however, became a more and more conscious modernist, endeavouring to absorb at least some of the influences which were pouring into England from the Continent. He was busy in the theatre, too, almost to the time of his death; one of his last stage works was the incidental music for Mason's 'Caractacus', produced at Covent Garden in 1776. The poet had little opinion of Arne, and actually referred to him as "that old fumbler", but according to Samuel Arnold, who had seen the score, the 'Caractacus' music contained "some of the brightest and most vigorous emanations of Dr. Arne's genius".⁶ In the end the two rivals died within a year of each other: Arne in 1778, and Boyce in 1779. Arne was buried at St. Paul's, Covent Garden, not far from his birthplace; Boyce was laid to rest beneath the dome of St. Paul's Cathedral,

⁴ 'A General History of Music', ii, p. 1004.

⁵ Preface to Arne's 'Six Favourite Concertos for the Organ, Harpsichord or Piano-forte' (London, c. 1787).

⁶ *The Harmonicon*, iii (1825), p. 73.

where he had been a chorister.

What of the two men themselves? In physical appearance they were opposites, at least in later life. Arne was thin and spare, almost to the point of emaciation, and no Adonis, although a professed man of pleasure, and if his portraits are to be believed, his face was as often as not screwed up into a frown of disapproval. Disappointment had no doubt embittered him to some extent with the passing of the years. Boyce was as fat as Arne was thin, and his broad, honest face seems positively wreathed in double chins in the well-known portrait by Sherwin. Their characters differed as widely as their appearance. Arne, according to Burney (who had been his articulated pupil), was an erratic teacher, lacked the domestic virtues, treated his wife badly, was unbusinesslike and absent-minded and often quarrelsome, even with old friends like Garrick. Boyce, on the other hand, was a good teacher, husband and parent, and one who, far from quarrelling with his fellow-men, went out of his way to be friendly with them. "The moral character of Dr. Boyce comprised veracity, honour and justice; while his manners manifested the mildness and urbanity of his disposition. He was remarkably communicative of his knowledge; and incapable of envying others."

Burney usually referred to Boyce as "my worthy friend Dr. Boyce" and averred that "there was no professor [i.e. professional musician] who I was ever acquainted with that I loved, honoured, and respected more".⁷ To this we may add the curious testimony of Jonathan Battishill, who having forfeited the Doctor's good graces by helping himself to all his 'Mountain wine' and scoffing all his biscuits, lamented ever afterwards that by that one act he lost the esteem "of the only man in the musical profession whose friendship I had laboured years to gain".⁸ Such hero-worship may seem a little excessive to us, but we must remember that to a Georgian musician Boyce was at the head of his profession, not only as Master of the King's Band, but also as a notable theorist, teacher and composer. Boyce's "mildness and urbanity" were never more apparent than in his dealings with the youthful Samuel Wesley; he had heard from another brilliant youngster, Thomas Linley junior, that the younger son of the Rev. Charles Wesley was an infant prodigy. "Sir", said Dr. Boyce, "I hear you have got an English Mozart in your house"—a characteristic beginning which led to an odd friendship between the two. Boyce perused the boy's compositions, commented favour-

⁷ T. Busby, 'Concert Room and Orchestra Anecdotes' (London, 1825), iii, p. 176.

⁸ Preface to 'Musica Britannica', xiii (London, 1957).

⁹ J. B. Trend, 'Jonathan Battishill', in *Music & Letters*, xiii (1932), p. 266.

ably upon them—"This boy writes by nature as true a bass as I can by rule and study"—and sent his "compliments and thanks to his ingenious brother-composer, Mr. Samuel Wesley".¹⁰

Wesley also came into contact with Arne some four years later, when both were present at a morning concert at Hickford's rooms. The boy improvised at the organ, and recalling the incident afterwards, said: "Dr. Arne was so well-pleased therewith, that when the concert was concluded, he insisted on my playing again, after which he honoured me by placing his right hand on my head and saying at the moment, 'This is a head indeed'"—a rather obvious statement which Wesley took to be meant as a compliment.¹¹ Another unexpected witness for Arne's sympathy with youthful talent is Charles Dibdin, who had the temerity to ask Arne to look over the score of his 'Love in the City', an early work which had been maligned as being "contrary to the rules of harmony". Arne not only obliged by pronouncing the music free from fault but also attended a rehearsal and denounced the whole affair as a dastardly attempt to ruin a young composer's reputation. "'Give me your hand, my boy', said he, 'Go on and prosper. I have done you justice; it was my duty; but I'll be damned if you don't prove a formidable rival to me, for all that'".¹² In fact, they remained friends, and even collaborated with each other. Dibdin never forgot Arne's kindness and years afterwards tried to organize an Arne Commemoration, but had to abandon the idea for lack of support—public memory was short in the eighteenth century. Arne's fondness for children reappears in the story of his reconciliation with his wife, brought about through the tears of his little great-niece, of whom he was very fond.¹³

On the whole, however, the picture one forms of Arne is of a less generally agreeable person than Boyce; perhaps his many disappointments had embittered him, as the years went by. Their difference in attitude is apparent in their divergent views of other men's music—Handel's in particular. "Arne", wrote Burney, "was aspiring, and always regarded Handel as a tyrant and usurper, against whom he frequently rebelled, but with as little effect as Marsyas against Apollo."¹⁴ Boyce, however, not only held Handel in great esteem and reverence, but even defended his plagiarisms with the excuse that he took other men's pebbles and polished them into diamonds. When he was requested to re-set the words of 'Zadok the Priest'

¹⁰ J. T. Lightwood, 'Samuel Wesley, Musician' (London, 1837), p. 22.

¹¹ *ibid.*, p. 44.

¹² C. Dibdin, 'The Professional Life' (London, 1803), i, p. 56.

¹³ H. Langley, 'Dr. Arne' (Cambridge, 1938), p. 61.

¹⁴ Burney, *op. cit.*, ii, p. 1011.

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for the coronation of George III, he modestly declined, "allegding that it would be presumption in him to attempt it after Mr. Handel".¹⁶ As a friend of Greene and Pepusch, he had imbibed a love and sympathy for older music. By the standards of his time he was a conscientious editor, who could tolerate harmonic clashes which set the more polished Burney's teeth on edge. Arne, on the other hand, could even condemn Purcell, especially if the latter's reputation threatened to rival his. In 1770 Garrick asked Arne to look through Purcell's music for 'King Arthur' with a view to its revival. Arne's consequent report reads rather like Sir Christopher Wren's description of the ruinous state of Old St. Paul's. Arne writes of the "dull, tedious, antiquated suite of chorus" in Act I:

'Come if you dare' is tolerable, but so very short of that intrepidity and spirited defiance pointed at by Dryden's words and sentiments, that I think you will only have to hear what I have composed to make you immediately reject the other. The air 'Let not a moon-born elf' is, after the first two bars of Purcell, very bad. Hear mine. All the other solo songs of Purcell are infamously bad; so very bad that they are the objects of sneer and ridicule to the musicians. I wish you would allow me to doctor this performance.¹⁷

But let us be fair to Arne; he was before all else a modern, a true child of his century and saw no more wrong in butchering Purcell's music than John Christian Bach did in turning Gluck's 'Orfeo' into just another pasticcio. A few years later Arne's one-time pupil, Burney, was to write: "Unluckily for Purcell, he built his fame with such perishable materials that his worth and works are daily diminishing".¹⁷ If a professed musical historian could write thus, how much more understandable is Arne's own attitude, as a practical man of the theatre?

What of the music of our two composers? We may turn to Arne's first, for on the whole it is in more daily use than Boyce's. Of his numerous stage works, masques, ballad operas, operas comic and serious, incidental music and the like, only three receive even an occasional modern performance: 'Comus', with a text adapted from Milton, and recently reprinted in Vol. III of 'Musica Britannica'; 'Thomas and Sally', a burlesque trifle with the dialogue set in recitative throughout, to a humorous text by Isaac Bickerstaff; and 'The Cooper', an amusing little comic opera with a text by the composer. Of most of the other stage works only an occasional separate

¹⁶ J. H., 'Memoirs of Dr. William Boyce', in the second edition of 'Cathedral Music' (London, 1788).

¹⁸ Langley, *op. cit.*, pp. 59-60.

¹⁷ Burney, *op. cit.*, ii, p. 380.

song is heard. Even his Italianate opera, 'Artaxerxes', which held the boards for many years, is practically unknown to us nowadays. The pasticcio ballad opera, 'Love in a Village', which contains several songs by him, is revived from time to time, sometimes in a dreadfully mangled form, but in any case it is not certain to what extent Arne was responsible for its arrangement. If he was, why did he use an overture by Abel, and not write one of his own, as he usually did? His one Italian opera, 'Olimpiade', was a failure; few Englishmen could satisfy even the local *cognoscenti* in that department. Burney says that Arne was the loser by his two oratorios, 'The Death of Abel' and 'Judith', whenever they were performed, partly by comparison with Handel's greater genius in the epic line and partly because of indifferent performances. The vocal works which we still hear most frequently today are the various Shakespearean songs, which like 'Comus' date from the earlier, fresher years of his career.

Turning to instrumental music, we may note that his seven trio sonatas have never been as popular as Boyce's 'Twelve Sonatas', and indeed it must be admitted that they lack the strength of Boyce's set. But there is nothing in Boyce's output to match Arne's 'Eight Lessons for the Harpsichord', which not only have considerable melodic charm and formal spontaneity but also possess much more individuality than a great deal of the contemporary Continental keyboard music. Arne's posthumous 'Six Favourite Concertos for the Organ, Harpsichord or Piano-forte' represent the most individual English contribution to a genre originated by Handel; some of them have been reprinted and one has actually been recorded professionally. As an orchestral writer Arne was essentially a man of the theatre. His 'Eight Overtures' (c. 1751) were mostly 'French' overtures selected from such works as 'Comus', 'The Judgment of Paris', etc., but his modernistic bent is revealed by the inclusion of two of the new Italian-type symphony-overtures. His later operatic overtures were nearly all of the Italian type, and his 'Four New Overtures' of 1767 were more akin to concert symphonies; unfortunately the parts are incomplete, and it is not possible to give them adequate performance. Arne also ventured into another orchestral field—that of the ballet. Several of his stage works include sprightly dance tunes ('Comus', 'Thomas and Sally', 'The Fairy Prince') and maybe he was one of the first Englishmen to compose a true ballet, complete in itself. This was 'The Peasant's Triumph', composed in the early 1740's. As an orchestral composer he was uneven, but at its best his orchestral writing was both forceful and striking, as in the overtures to 'Comus' and 'The Judgment of Paris', or the

memorable No. 4 in F of the 'Eight Overtures'. At other times he would write a brilliant first movement, only to throw away the general effect with a poor finale, as in 'Artaxerxes'.

With Boyce the case is rather different. His finest work, the *serenata* 'Solomon', lies neglected (except for that serenely beautiful air 'Tell me, lovely shepherd'), possibly because the libretto is a little too unashamedly erotic even for a twentieth-century audience. Of his other vocal works, the two little after-pieces, 'The Chaplet' and 'The Shepherd's Lottery', are both full of good tunes but the libretti (by Mendez) are too weak to stand even amateur revival in these days. Such works as 'The Secular Masque', 'Peleus and Thetis' and the 'Odes to St. Cecilia' are perhaps a little uneven in inspiration, although they do contain such good things as 'The Song of Momus to Mars' and the splendid fifth symphony, which we have all heard and enjoyed without realizing that it was written to introduce a Cecilian ode. Boyce's numerous odes for royal birthdays, New Year festivities, academic and other occasions have never been revived in their entirety, although the overture to the Cambridge Ode is still sometimes performed in Cambridge. His anthems are fairly well-known, though doubts have been cast on the authenticity of the two finest ('O where shall wisdom be found?' and 'Surely I have built thee an house').¹⁰ Like Arne, Boyce wrote numerous single songs, some of which have been revived, and especially his settings of Shakespearean lyrics from 'The Winter's Tale' and other plays. But it is in the domain of instrumental music that he has made his strongest impact on our own generation. He himself published three sets of instrumental pieces. One of his first works to achieve a really great reputation was the set of 'Twelve Sonatas for Two Violins with a Bass', which he published by subscription in 1747, and which, according to Burney,

were longer and more generally purchased, performed, and admired, than any productions of the kind in this kingdom, except those of Corelli. They were not only in constant use, as chamber Music, in private concerts, for which they were originally designed, but in our theatres, as act-tunes, and public gardens, as favourite pieces, during many years.¹¹

He followed these, some years later, with a set of 'Eight Symphonys', which, like Arne's set of 'Eight Overtures', were selected from various vocal works by the composer. Judging from the number of extant copies, these had some success in their day, and

¹⁰ E. H. Fellowes, 'English Cathedral Music' (London, 1941), pp. 184-5.

¹¹ Burney, *op. cit.*, ii, p. 493.

he issued a second set, of 'Twelve Overtures', in 1770. By that time, however, taste had changed; the new Mannheim-style symphonies of J. C. Bach, Abel and Lord Kelly had seized the public fancy, and Boyce's second set of symphonies were a failure, for they belonged to the older, late baroque, 'ancient' style of orchestral writing. Like his earlier set, they were selected from the overtures to various vocal works. In 1928 Constant Lambert edited the first set of 'Eight Symphonys' for the Oxford University Press, and thus initiated a revival which is still in progress. The lively spontaneity of these works, their fresh melodic invention, their rhythmic vitality, their usefulness as additions to the meagre repertory of the small orchestra, have earned for them a permanent place in modern programmes and even led Lambert himself to make use of them for a ballet, 'The Prospect before us', produced at Sadler's Wells in 1940. The 'Twelve Overtures' and the 'Twelve Sonatas' still await a complete republication, although isolated items from them have been reprinted from time to time. Further, yet another selection of 'Twelve Overtures' by Boyce was recently published in score in 'Musica Britannica', Vol. XIII, edited by that great Boyce enthusiast, the late Gerald Finzi. These too were selected from Boyce's various vocal works. Some of his string concertos have also been printed recently, edited by Denis Stevens. All these works amply illustrate Burney's famous words concerning Boyce:

There is an original and sterling merit in his productions . . . that gives to all his works a peculiar stamp and character of his own, for strength, clearness, and facility, without any admixture of styles, or extraneous and heterogenous ornaments.²⁰

(The last phrase was probably a dig at Dr. Arne, who was apt to decorate his English tunes with Italianate embellishments.) Boyce's posthumous 'Ten Voluntaries for the Organ or Harpsichord' are disappointingly flimsy and certainly not to be compared with Arne's 'Eight Lessons', but in general his instrumental music seems to epitomize the new, solid middle-class Georgian England, just as the four-square Georgian house seems to typify it architecturally. He was less gifted than Arne, perhaps, as a natural, easy melodist, but on the whole his music was more solidly constructed, more 'scientific', more technically sure. His deafness seems to have hindered him from becoming a conscious modernist, like Arne; he seems to have been content with the 'ancient' style of his youth, but within its limits he had a decided mastery.

²⁰ *ibid.*, pp. 493-4.

The English, it has been said, do not deserve their own great men. This is perhaps especially true of music and more particularly so for the eighteenth century, when the fashion for foreign music was at its height, and both Boyce and Arne laboured under the disadvantage of being as British as the Bank. Nor, with the best will in the world, can we claim that either of them were composers of the very first order. They were second-rankers, men of conspicuous talent rather than out-and-out geniuses. But along with the more gifted of their contemporaries and friends they wrote a considerable amount of music which is too good to be left merely to gather dust on the library shelves. Let us hope that this present two-hundred-and-fiftieth anniversary may see some revival of their best works. It would be more than merely historically interesting to hear Boyce's 'Solomon' or Arne's 'Judith'²¹—perhaps even 'Artaxerxes', always supposing, to echo Burney, that "singers can be found who are possessed of sufficient abilities for its performance."²²

²¹ Both these works have been revived in recent years by the Oxford Harmonic Society, under George Thewlis.

²² *ibid.*, p. 1015.

DUSSEK IN ENGLAND

BY STANISLAS V. KLÍMA

IN the latter half of the eighteenth century England, and especially London, was the Mecca of foreign musicians. Many of these concert soloists, music teachers and composers came from Germany, Austria and Italy, others escaped from the Revolution in France. To the latter group belonged Dussek, one of Europe's foremost piano virtuosos and composers. A native of Bohemia, he had travelled since his nineteenth year all over Europe, from St. Petersburg through Germany to Paris, where he earned a considerable reputation as a musician and won the favour of Marie Antoinette. On account of his connections with the aristocracy he was not so popular with the people and was forced to make a hasty retreat from the country some time in 1789, a few weeks before the Revolution. His reputation had apparently spread to the other side of the English Channel and with the aid of other refugees he managed to establish himself in London in a short time.

An interesting picture of musical life in England is given by Dussek's compatriot, Adalbert Gyrowetz, a great traveller, who lived in England from 1789 to 1792. In his autobiography¹ he writes:

Concerts take place each week on certain days and they last the whole season—starting in the month of March and lasting in London through April, May to June, when the concerts in the provincial towns start. These concerts in provincial towns, as well, are performed with ostentation and the best singers and players are engaged for them, and for the performances they receive quite considerable fees. Autumn is spent by the Englishmen mostly in the country, where they make their life pleasant by entertainments at home, by games, music and hunting. The daughters are mostly music-minded and they are educated either in fortepiano playing or singing and thus can make the evenings very pleasant. On the other hand the men are rarely music-minded or not at all, however, they enjoy listening to music and sometimes they even venture either at lunch or at supper to hum or to trill with their untrained voices some English song. In such a manner the English live till the Christmas holidays, when again the city festivities and public concerts start . . . Ladies take to music much more than men; especially the daughters of the better families receive an excellent upbringing in music (singing, fortepiano and harp), as well as in dancing and other physical exercises.

¹ New edition by Alfred Einstein (Leipzig, 1915).

It is most probable, although we have no evidence to support it, that Gyrowetz and Dussek met in London. However it is unlikely that Dussek shared Gyrowetz's opinion of English musical life, as in the years following 1789 he had a great many opportunities of listening to English music and meeting English composers, especially on the occasion of his many concerts in London. The concert hall where he performed most often was the Hanover Square Rooms in London (opened in 1775 by Johann Christian Bach). Beginning with March 1790 we have a record of several of his concerts, and especially of his participation in the concerts organized by Johann Peter Salomon. Here Dussek's name is found together with such performers as the violinists Giornovich (Giovanni Mane Jarnović), Felix Janiewicz (also Yaniewicz), Salomon himself and Giovanni Battista Viotti, the pianists Muzio Clementi and Johann Nepomuk Hummel, the harpists Mmes. de la Valle and Krumpholz, the singers Sophia Corri, Parke, Poole and Ann Storace, Mmes. Martini and Garani-Morichelli, and Bellamy, Calcagni, Fischer and Michael Kelly, as well as the composers Andreozzi, Clementi, Devienne, Gyrowetz, Haydn, Koželuh and Viotti.

In 1792 Dussek married a young English singer of Italian parentage, Sophia Corri (b. 1775), and soon afterwards joined his father-in-law in the music-publishing business under the name of Corri, Dussek & Co. This firm mostly published his own compositions, which during his stay in London from 1789 to 1799 grew like mushrooms after the rain, as well as a few compositions by Haydn and Ignaz Pleyel. The ten years of his stay in London show him as a very prolific composer, not only of serious music—concertos, chamber music and pianoforte sonatas—but of quite a number of occasional pieces, especially in the form of rondos or variations on melodies which were popular at that time, e.g. rondo on the song 'Ploughboy', rondo on 'Lord Howe's Hornpipe', rondo on the 'Royal Quickstep', rondo on 'My lodging is on the cold, cold ground', rondo on the 'Countess of Sutherland's Reel', rondo on 'O dear, what can the matter be'. Some of the works, written for special occasions, have even longer titles, e.g. 'Admiral Duncan's Defeat of the Grand Dutch Fleet. A characteristic sonata for the pianoforte', or

A complete and exact delineation of the ceremony from St. James's to St. Paul's on Tuesday the 19th of December 1797, on which date their Majesties . . . went in solemn procession to return thanks for the . . . naval victories obtained by the British Fleet, over those of France, Spain and Holland. The whole forming an elegant frontispiece to new music for the pianoforte by J. L. Dussek, to which is

added, the form of the Church Services with part of the vocal music sung at that celebrity, the march & organ piece by Mr. Attwood, the Sanctus by Mr. Hudson, etc. etc.²

Although as a virtuoso and a composer he achieved great success, his private life during the latter half of his stay in London was less fortunate. The music-publishing business had more items on the debit side than on the credit side, and also the first clouds began to appear in his married life. His wife Sophia, fifteen years his junior, grew fond not only of public adulation but also of private adoration in the homes of her admirers, and clashes between the couple became more frequent. Once she even ran away from Dussek, but he found her and begged her to return to him. They then left the house of his father-in-law in London and moved to Hammersmith, at that time a mere village.³ About 1797 a daughter, Olivia⁴, was born to them and for a time it looked as if new happiness was in store.

Dussek won further success with his music for the "favorite romance" of the 'Captive of Spilberg' (the words by Prince Hoare), performed at the Theatre Royal, Drury Lane in November 1798. *The Times* published an article about this play on 15 November, in which Dussek's music was mentioned:

Mr. Dussek, in the music which is entirely new, has displayed a complete knowledge of the principles of the art. Composition is chiefly of the melancholy cast, and so far it is appropriate to the subject . . . The melody throughout is natural and the choruses are, without exception, as perfect specimens of scientific taste as we can find in the works of the theatrical composers of the present day. The overture is entitled to encomium for the delicacy, sweetness and just combination of its movements, and was received with repeated plaudits.

In this connection we may again quote Gyrowetz's autobiography:

The orchestra [of the Theatre Royal, Drury Lane] was a good one and of the singers, primadonna Mme. Krautsch⁵ and tenor O'Kelly were excellent. Music for the operas was arranged by Mr. Storace.

The performances of the 'Captive of Spilberg' and two further pieces—the musical drama 'Feudal Times' (first performance

² I have to thank Mr. A. Hyatt King, of the British Museum, for information about Dussek's compositions.

³ See 'Henri-Pierre Danloux, peintre de portraits et son Journal durant l'émigration (1783-1809)', ed. by Roger Portalis (Paris, 1910). This diary contains interesting information about Dussek's private life by Danloux, who painted his portrait.

⁴ Later known as a pianist, harpist and composer of songs and pieces for both instruments. She married George Buckley and died in London in 1847. I should appreciate any information about the date and place of Dussek's marriage and about the birth and career of his daughter.

⁵ Anna Crouch (1763-1805), an English soprano.

19 January 1799; words by George Coleman jr., the overture by J. L. Dussek), and 'Pizzaro' (first performance, 24 May 1799; words by R. B. Sheridan, the overture and characteristic pieces as introduced between the acts, by J. L. Dussek) were the last highlights of Dussek's stay in London.

The creditors of Corri, Dussek & Co. were becoming more and more impatient, and although Lorenzo da Ponte joined the firm and invested a considerable amount of money in it, bankruptcy was inevitable. In the same year Dussek escaped to Germany, Corri went to prison at Newgate and da Ponte was left with a packet of bills.* Dussek never returned to England and never saw his wife and daughter again, although we have an interesting document which tells us a good deal about his plans. It is a letter⁷, addressed to his wife, written on 22 April 1806 in Berlin:

My Dear,

I receive Your lettre this moment, and as the post goes of in a few hours, I only have time to say that in such a case as You, & Your Father mention I cannot help retournning to London, for although I might live very happy anny where out of England, I could not bear the Idea of being outlawed in anny Country what ever.—Therefore press Your Father to send me that paper from the Chancelor, and a passeport, for I would be glad this Business might terminate before the end of Mid Summer, that I might have time to resume my Journey to Bohemia . . .

As soon as the Chancellor's Paper, and the Passeport will be send to me, take for me a little lodging in the Country, no matter whereabouts, if it is but out of town, for after spending the Spring in this beautifull place where I am know, it would be impossible for me to stay two months in London.—Let a Forte Piano be brought there and I shall compose You some new Music.—

Adieu my dear You cannot conceive how happy I am at the Idea of seeing You so soon, although it deranges me in my projects. I shall write more the next post.

God bless you.

Yours

Dussek.

The last six years Dussek spent in the service of Prince Louis Ferdinand of Prussia, the Duke of Isenburg and Count Talleyrand in Paris.

* 'Memoirs of Lorenzo da Ponte', trans. by L. A. Sheppard (London, 1929), p. 290.

⁷ The original of this letter is in the Bibliothèque du Conservatoire, Paris. Dussek's spelling has been retained.

SOME ASPECTS OF HINDEMITH'S CHAMBER MUSIC

BY COLIN MASON

HINDEMITH has been one of the most prolific modern contributors to chamber music. His string quartets do not approach in number those of Milhaud, who in his early years said that he would like to write eighteen of them ("one more than Beethoven") and fulfilled that ambition, but he seems to have set himself a similar task of providing at least one sonata for domestic performance (with piano accompaniment) for every important instrument from flute to double-bass. The term *Gebrauchsmusik* that he innocently coined for certain of his slighter works, designed for amateurs, little realizing the faintly pejorative implications that it would acquire or how often it would be turned against him, has now been almost forgotten; but it might well be revived for these sonatas, especially those for wind instruments or others ill-provided with such *concertante* works. They are intended not principally as concert music, since opportunities for public performance are rare, but rather for the private practice, relaxation and enjoyment of players in their own home. In this respect they are chamber music in the old sense.

Hindemith is one of the few major modern composers who have kept this ideal in sight in their chamber music. He has done so to some extent even in his sonatas for string instruments and his string quartets, despite his being a virtuoso violinist and viola-player himself. It would be going too far to call most of these works easy, but they present far less formidable technical and musical problems than the violin sonatas and quartets of Bartók or the quartets of Berg and Schönberg. There are among them works and movements calling for a virtuoso's skill (the fourth movement of the sonata for solo viola, for instance, Op. 25, no. 1), but even in these the technique required is of a relatively traditional kind. Here Hindemith's training as a string-player to some extent worked against him. It was to him that Stravinsky turned before writing his own violin concerto, to ask whether the fact that he did not play the violin would make itself felt in the work. Hindemith replied that it would be a very good thing, as it would help to avoid a routine technique and would give rise to ideas not suggested by the familiar movement of the fingers. 'Routine' would be too strong a term for Hindemith's string writing,

but too great a knowledge of, and respect for, string instruments has perhaps had a slightly inhibiting effect on his musical invention for them. The glissando effects found in Bartók's quartets are never used by Hindemith (though his string trio No. 1 contains a pizzicato movement that may have suggested the idea to Bartók for his fourth quartet), nor are there any of the abundant Schönbergian and Bergian harmonics to be found.

The same conservatism of technique characterizes his treatment of other instruments, on many of which (including particularly the clarinet and piano) he is, if not so skilled as on the strings, a professionally proficient player. Some of the consequences of this strong influence of Hindemith the player on Hindemith the composer were keenly observed relatively early in his career by Edwin Evans, who mentioned them in his article in Cobbett's 'Cyclopedic Survey of Chamber Music' (1929), referring particularly to the effect on his thematic invention, which, he suggested, sometimes took a form that indicated "the player rather than the composer as the originator". Hindemith's music, however, is not player's music in the sense in which this is usually understood. Much of it is at the opposite extreme, for his player's knowledge was controlled from the first, and has continued so with increasing severity, by an austerity of taste, temperament and creative imagination that has always (or nearly always) excluded from his music any hint of sheer instrumental effect or effectiveness. Except occasionally in some of the early works he has never exploited his expert knowledge in order to write brilliantly for any instrument, nor even to write particularly gratefully or to give any instrument in an ensemble an individually tailored part specifically suited to its technique.

Beyond the knowledge that he is writing playably for whatever instrument he is concerned with, he is little interested in either its special technical possibilities or its individual sound-colour. The sonata for clarinet and piano (like Brahms's two) may also be played on the viola, and in a note on the score of the sonata for trumpet and piano he suggests that it may also be played on clarinet, oboe, violin or viola. Although he says he does not recommend it for concert performance on these alternative instruments, the note suggests that in writing something suitable for a trumpet to play he had not set out to make it particularly trumpet-like. Moreover a part playable on a trumpet, even though it requires little adaptation to be playable on the other instruments, will obviously not even reasonably fully employ the resources of a clarinet or a string instrument, and the composer's idea that other instrumentalists might like to play it

suggests again that instruments are all much the same to him, and almost that he conceives his music, as Brahms used to be accused of doing, as abstract patterns in form, harmony, melody and counter-point, divorced from any actual instrumental sound.

What they lack in variety and individuality of instrumental writing these works make up with their remarkable adventurousness and variety of form. Here Hindemith's imagination is endlessly fertile, both in the devising of unusual movement-sequences and in the internal organization of the movements, as well as in the thematic unification of complete works by means of the 'cyclic' thematic relationship of movements in the Franckian or Lisztian manner, or by more thorough methods. He tends at times to make his forms too extended, and he has one formal trick that crops up frequently enough to be regarded as a mannerism—that of enclosing an extended scherzo-like quick middle section within a slow movement (or *vice versa*), or of constructing a movement by the more frequent alternation of such contrasting tempi. Examples of the first method are the second movement of the sonata for violin and piano (1939) and the third movement of the sonata for viola and piano of the same year. The second method is found in the finale of the string trio No. 1 and the second movement of the sonata for cello and piano (1948); and the third method in the finales of the string quartet No. 1, string trio No. 2, sonata in E (1935) for violin and piano, sonata for horn and piano, and sonata for oboe and piano, as well as in the second movement of the sonata for trumpet and piano and the third movement of the string quartet No. 6. These episodes of contrasting tempi within a single movement are normally not thematically related, though there is one such example in the last movement of the sonata for oboe and piano, where the melody of the quick sections is a metamorphosis of that of the slow.

Besides the straightforward examples listed above there are one or two highly original applications of the same formal trick. The sonata for cor anglais and piano is a single extended movement consisting of six sections—Langsam, Allegro pesante, Moderato, Schnell (Scherzo), Moderato, Allegro pesante—which are in effect alternating variations of two themes, a formal conception remotely similar to that of Haydn's F minor piano variations.

Other cyclic forms equally unusual and effective abound among Hindemith's chamber works. In the last movement of the string quartet No. 5, for instance, the main themes of all the preceding movements are recalled in succession, not as interruptions but thoroughly absorbed into the thematic texture of the finale itself.

The last of the five movements of the quintet for clarinet and strings is an exact *cancrizans* of the first movement—a device that may have influenced Bartók in his use of inverted recapitulations, for although Hindemith's work was not published until 1955, more than thirty years after its composition, Bartók almost certainly heard, or heard about, the first performance at Salzburg in 1953. Hindemith repeats this device in the septet for wind instruments, also in five movements, the fourth of which is the *cancrizans* of the second. A similar but less strict kind of recurrence occurs in the sonata for trombone and piano, the last movement of which uses the two main themes of the first movement, but in reverse order.

In the sonata for viola solo, Op. 11, no. 5, the last movement is a passacaglia on a theme derived from the opening bars of the first movement. This is another device that Hindemith has used more than once, there being an example also in the string quartet No. 4, where the last movement is a passacaglia on a theme whose opening phrase is closely related to the opening phrase and principal motive of the first movement and of the whole work. The presence throughout this work of a single dominating thematic motive is fairly exceptional in Hindemith's music, and although similar examples can be found in a few other works, it is not a method of thematic integration that he makes much use of. The few notable examples are the quartet for clarinet and piano trio, in the first and last movements of which a rising minor third is persistently present, the string quartet No. 2, in which a heavily marked three-note figure descending the chromatic scale is prominent in almost every main theme, and the sonata for cello and piano, Op. 11, no. 3, in both movements of which a descending figure of a semitone followed by a fourth, perfect or augmented, plays an important part.

This sonata is also an example of another formal pattern that Hindemith favours—a two-movement form in which each movement is subdivided into separate sections, sometimes thematically quite independent. One of the other sonatas of Op. 11, that for violin and piano in E \flat (No. 1), has a palindrome-like first movement in several distinct sections, followed by a slow dance-movement, played *pianissimo* almost throughout. The sonata in E for violin and piano (1935) also has two movements, the second in four sections, alternatingly slow and fast. The sonata for oboe and piano is closely similar in design, and so is the sonata for bassoon and piano, though here the scheme is more varied. The first movement is a short expressive pastoral piece marked 'Leicht bewegt', the second begins 'Langsam', leading fairly soon into a march, with trio, which in

turn leads to a coda, marked 'Beschluss, pastorale', which deceptively recalls, at a rather slower tempo, the rhythm and general mood of the opening, but with only the slightest and vaguest thematic affinity, hardly definable as a real relationship. The most complex of these two-movement forms is that of the trio for viola, heckelphone and piano. The first movement, headed 'Solo, Arioso, Duett', begins with something like a three-part invention for piano solo, followed by a slow arioso for heckelphone and piano, derived from a phrase in the 'Solo', leading to the quick 'Duett', for both the melodic instruments, accompanied by the piano, constructed entirely out of canonic and other elaborations of the themes already presented. The second movement, called 'Potpourri', is in four thematically independent fast sections, the first two of very strictly thematic counterpoint in perpetual canon on several themes simultaneously, the other two freer and more toccata-like.

Occasionally Hindemith links all his sections into one continuous movement, as in the sonata for cor anglais and piano already described and the sonata for viola and piano, Op. 11, no. 4, in which at the end of a brief preludial 'Fantasy' the viola line leads straight into the folk-like theme of the second movement, a set of four variations, which in turn leads direct into the finale, where rondo-like recurrences of an independent theme derived from the fourth variation are separated by three further variations of the original theme of the second movement.

Finally, from the many examples of Hindemith's formal inventiveness, mention should be made of some other sets of variations of unusual design. In the third movement of the sonata for double-bass and piano the variations at first decorate the relatively simple theme with increasingly florid ornamentation, then are suddenly interrupted by a free recitative which leads to a final variation marked 'Lied', an ingeniously ambiguous piece based on a theme closely derived from the main theme, exhibiting characteristics of both strophic song form and so-called *Lied*-form. The last movement of the octet for wind and strings, headed 'Fuge und drei altmodische Tänzer (Walzer, Polka, Galopp)', amusingly inverts the familiar formula of variations and fugue by starting with the fugue and then careering off into the three dances, which are based on variants of the fugue-theme, running through them passacaglia-fashion. The second movement of this work is also a set of passacaglia-like variations.

This ingenious and imaginative variety of form is from a listener's point of view possibly the most interesting feature of Hindemith's

chamber works, and compensates generously for any lack of variety in the musical material and the instrumental style, and for any limitation of expressive range. Despite this interest, however, few of them have established themselves in the repertory. The duet sonatas, each one lastingly enjoyable to play and most of them within the capabilities of the moderately proficient player, have been successful and popular, even though they are not often heard in public. The six string quartets, on the other hand, have failed to find a demand. Their technical accessibility has proved no appreciable advantage, since amateur quartet-playing is dying out, and players have found a new and ideal domestic medium in the long-playing gramophone record and the studio broadcast, to which the keen amateur can listen at home, score in hand, with almost as much enjoyment as if participating. Modern quartets thus depend for their public on listeners, not on players, and difficulty is now no hindrance to their popularity, as is clear from the fact that the most popular of modern quartets are probably technically the most difficult of all—Bartók's.

One advantage that Hindemith's quartets have in common with Bartók's is that of being a substantial series, in which the intrinsic interest of each work is enhanced by the interest of its relationship to the others in the series. Collectively they have a better chance of entering the repertory than any of them in isolation would have. Bartók's quartets have undoubtedly helped one another in this way. Hindemith's unfortunately, unlike Bartók's, are not evenly distributed throughout his career, and thus do not exemplify the best of all the mature phases of his development. The first two are very early and still often Wagnerian in style, and were quickly followed by the next two while the composer was still well short of thirty years old. No. 3, which at one time seemed likely to gain a foothold, now seems not quite so exciting or masterly as when it first appeared, and the finer No. 4 has never succeeded in arousing the enthusiasm either of players or of audiences, no doubt on account of its more severe style. It is now No. 5, undoubtedly the most beautiful and easiest in style of them all, and the most perfect in form, that seems most likely to win itself, and then perhaps the others, a place in the repertory. If No. 6 had consistently maintained the same standard their struggle might already have been won.

MAHLER ON THE GRAMOPHONE

By DONALD MITCHELL

THE chronicler of the changing fortunes of Mahler's music might well use the pre- and post-war record catalogues as valuable comparative sources of information. Just before the war there were available only the second and ninth symphonies, the Adagietto from the fifth, 'Das Lied von der Erde' and an odd song or two (not that one should underrate the enterprise this short list represented in its day). Now—that is, up to December, 1959—we have in the current catalogue recordings of the first, second, fourth, fifth, sixth, eighth and ninth symphonies, 'Das Lied von der Erde', 'Kindertotenlieder' and 'Lieder eines fahrenden Gesellen', and a selection of the songs. Riches, indeed; though as it happens, the English catalogue was, until quite recently, even more comprehensive: both the seventh and (unfinished) tenth symphonies were available. (If one lives in America, or enjoys an American source of supply, one can possess on records Mahler's published works complete. If that is not quite true now, it certainly was so only a short while ago.)

Even more indicative of a radically changed situation is the duplication of issues. We must choose between five rival versions of the first symphony, two of the second (and there is a third on the way, if not already available), three of the fourth, two of the ninth, two of 'Das Lied von der Erde'—and so on. This is all very different from the days when performances of Mahler, on or off records, were so few and far between that one welcomed any performance, however bad. Today, however, the quality of a Mahler performance is extremely important: the bad interpretation can hinder understanding or obscure features of his style which are still not readily appreciated.

A case in point is the famous funeral march in the first symphony, the third movement. It was this movement which astonished early audiences, offending the majority of them and winning the enthusiasm of only a few. On the whole, the movement has continued to baffle some listeners and confound most conductors, one party not quite knowing how to 'take' the music, the other not knowing how to shape it. There are real difficulties, of course. One does not often meet music in which parody is piled on parody, and yet this is what Mahler's uncomfortable mind disposes in this movement. The

distortion of the 'Frère Jacques' canon, its conversion into a funeral march, is in itself a disconcerting turn of events and most remarkably imagined for the orchestra (this must be the only symphonic movement which starts with a muted double-bass solo and drum accompaniment). Most conductors manage the opening part of the movement quite successfully. What trips them up—even the best of them—is the 'vulgar' interruption (fig. 6) of the march, in which Mahler parodies his own parody. The only way to bring this passage off is to give Mahler's irony its head, not suppress it; to expose the contrasts, not try to smooth them over.

The most experienced of conductors on records, even at this late date, still have not quite got the courage to let Mahler's mundane invention make its point. I suspect they harbour fears that the composer's singular intentions may prove too disturbing. But if we are not disturbed, there is something wrong with the performance.

Nothing kills Mahler more effectively than the cosy approach. He is not a cosy composer. Those who soft-pedal the contrasts—Barbirolli, for example, on Pye, or Kletzki, on Columbia—have not grasped, or are unwilling to grasp, a major feature of Mahler's style, one that crops up again and again throughout his music. Both Bruno Walter (Philips) and Kubelik (Decca) come close to solving the problem as we meet it in this third movement of the first symphony, though neither, to my ears, is wholly satisfactory, i.e. wholly committed to Mahler's thumb-to-nose mood. But it is from these two performances that I would make my choice. I would not wish to suggest that none of the other movements of the symphony offers a challenge to the conductor, but it is true, I think, that the conductor who makes a success of the funeral march will prove acceptable elsewhere. This certainly holds good for the performances recommended above. Those who are not particularly happy with the third movement can make the oddest misjudgments in other movements—for instance, the incomprehensibly quick tempi Boult adopts in the Ländler in a recent issue from Top Rank.

The second symphony has a crucial juncture of rather the same kind, in the finale (fig. 14). Here we have an immensely noisy march which propels Mahler's procession of dead souls, of very mixed quality, towards their eventual resurrection. The invention is brilliant and triumphantly banal; and once again, if Mahler's double-faced inspirations are to make their point (for the seeds of sublime resurrection are thematically bound up with the vulgar march tune), they must be delivered hot and strong. There are only two versions to be considered here, Bruno Walter's (Philips) and

Otto Klemperer's (Vox). Walter, I feel, conducts the march in too swift a tempo, which suggests a slight anxiety to put the episode behind him as quickly as possible. (I sometimes wonder if the ultra-cultivated Walter is not a little embarrassed by the sometimes uncivil Mahler.) Klemperer, in this vital spot, is much the braver man, and his steadier tempo pays handsome dividends. As one might expect, the march sounds not trite at all, however earthy, when unfolded without nervous haste or shame. But though Klemperer's interpretation has immense character and is sometimes to be preferred to Walter's, I think one must recommend the Philips rather than the Vox set. Walter has a much superior orchestra at his command, and the recording itself is a triumph of engineering—no mean feat when one considers the extremes of dynamics involved. A good recording, moreover, is particularly important for this work, and the Vox discs inevitably show their age. In any case, it would be a mistake to inflate a lapse on Walter's part into a major fault; it happens to catch my ear because the approach is typical of one aspect of his attitude to Mahler. Of the work's huge first movement he is a masterly exponent. Though I believe a third version of the second symphony is available (Westminster, conducted by Scherchen), no copy has reached me. Scherchen's previous Mahler recordings have not filled me with enthusiasm, but this issue has been highly spoken of in America.

Mahler's most eccentric symphony, his third (also perhaps the most original symphony of his first period), is not available on records in this country, nor, to the best of my belief, has it ever been publicly performed here, though it was broadcast last January. The fourth, now the most popular of his symphonies, though the first must run it very close, appears in three rival versions, perhaps rather fewer than one might expect. There are two main problems here, the right voice for the finale and the right tempi—I would emphasize the plural—for the first movement. (Scherzo and slow movement present fewer hurdles.) We can exclude Leopold Ludwig's version (Deutsche Grammophon) without more ado; it is very slack rhythmically in the first movement, and his soprano soloist, Anny Schlemm, is not of much distinction. Paul Kletzki's soloist, Emmy Loose (on Columbia) has a splendid voice, but she makes the fatal error of introducing a confidential note into her singing of the transfigured final stanza of the finale ("Kein Musik ist ja nicht auf Erden"). I cannot think that Mahler's *geheimnisvoll* was meant to encourage an air of intimate revelation on the part of the singer. Kletzki secures very clear orchestral playing from the Philharmonia,

but his organization of the tempi in the first movement's crowded and multi-faceted exposition is not very convincing. The problem here is to match each theme with a characteristic tempo and then build up a consistent pattern out of a wealth of contrasted components. For me, it is van Beinum (on Decca) who best succeeds in this task, and he shows in addition a nice appreciation of the scale of the symphony, which often has one foot in Mahler's chamber-orchestral style.¹ The soloist is Margaret Ritchie. Not an ideal voice perhaps, but its 'whiteness' and lack of emotional edge are particularly useful in the finale, where the slightest indulgence in false expressiveness can ruin the genuine sentiment which a sense of distance promotes. (The only sound-document that exists of Mahler himself is a pianola-roll transcription of the finale of the fourth symphony, which has been preserved on American Columbia. It gives only a vague idea of Mahler's talents as a pianist, but it is possible to discern his flexible approach to tempo and impossible not to discern the tenderness which informs his playing of the last stanza.)

It is a pity that Mahler's middle-period symphonies are not better served in the current catalogues. The seventh, in so many respects the quintessentially Mahlerian work, does not appear at all (one cannot really regret the disappearance of Scherchen's inadequate performance on Nixa) and the sixth, though we must be grateful for the Philips issue as a useful aid to study, does not take kindly to an aspiring but mediocre interpretation from Eduard Flipse and the Rotterdam Philharmonic Orchestra, recorded during a performance at the Holland Festival, 1955.

These middle-period works, especially the sixth and seventh symphonies, offer immense musical rewards, but there is no denying that they also represent the composer's genius at its toughest and sometimes at its most intractable. Even seemingly straightforward movements, like the two nocturnes in the seventh, are oblique in content; and to survive the length of the finale alone of the sixth symphony one needs a musical constitution of almost unnatural strength. But once this music gains a hold on the imagination, the experience can be a rich one, all the more powerful, perhaps, because one has to battle to come to terms with Mahler's mode of expression. For these works, indeed, one needs an exponent who is not only a conductor of stature but also gifted with insight into the musical world which Mahler inhabited in these years. Walter is such a conductor, and we are fortunate in having his performance of the

¹ If Walter's performance were once again made available, I might well give it top place.

fifth symphony (Philips). He is particularly good in the great central scherzo upon which the whole structure wheels, from darkness to light. If only he could be persuaded to undertake the sixth and seventh, which so urgently require interpretation, both authentic and inspired—authentic perhaps because inspired.

The eighth symphony is in much the same kind of situation as the sixth, but if anything worse off. Of all Mahler's symphonies it is this one that most needs a first-class performance. Without it the work scarcely stands a chance. Philips once again put us in their debt by making available a performance of the work recorded at the Holland Festival of 1954, but it would be idle to pretend that Flipse's conducting is of the quality to unfold the work on its true scale. He has the measure neither of its monumental inspirations nor of the many chamber-like textures that so remarkably pervade the score. A useful set, if heard with the score in hand. But we must hope that this mountain of a symphony will some day be tackled by a conductor with the technique—and faith—of a Walter or Klemperer, and recorded with all the refinements of engineering that have developed in recent years. The eighth, one might think, was born for the stereophonic age.

Two versions of the ninth symphony exist. I freely confess that I am prejudiced against Kletzki's performance (Columbia), in which he makes a small but damaging cut in the *Ländler*. He also cuts Schönberg's 'Verklärte Nacht', the fill-up; and this rather free and easy surgery—presumably to get both works on to four sides—leaves my confidence in his artistic conscience a little shaken. But cuts and prejudice aside, and despite the glorious string tone of the Israel Philharmonic, which makes something very beautiful of the *Adagio*, I cannot recommend Kletzki's interpretation; he only rarely shapes a theme or sets a tempo in the true image of the composer. But it may be that this issue is the one to choose for study purposes. The recording is good and the orchestral playing of a very high standard, two merits which the Horenstein version (Vox) lacks; and Horenstein, to my ears, is not much more successful than Kletzki in presenting a characteristic account of this complex work. He does, however, respect the integrity of the score, and perhaps his somewhat laboured efforts to get the work across are preferable to Kletzki's much smarter, but more superficial, achievement. (The old Walter 'Society' set of the ninth remains the best performance of the work I have heard. I am surprised that HMV has not thought it worth while to reissue this remarkable interpretation on LP. It is a document of historical and artistic importance.)

The song-cycles are easily sorted out. Flagstad couples the 'Lieder eines fahrenden Gesellen' and 'Kindertotenlieder' on a Decca disc, but these performances are more likely to win the enthusiasm of her admirers than the applause of Mahler's devotees. Much superior vocally, though a little in the same style of intense emotion, are Ferrier's well-known 'Kindertotenlieder', accompanied by Walter and the Vienna Philharmonic Orchestra (Columbia), and the more recent performances by Christa Ludwig of the 'Kindertotenlieder' and 'Gesellen' cycle on a single Columbia disc. The Ferrier is not quite free of obtrusive sentiment. In a sense, she is so anxious to 'feel' the music that she feels the life out of it. This is also true of Ludwig, whose often beautiful, too 'beautiful' singing, especially in the 'Lieder eines fahrenden Gesellen', tends to distort the character of Mahler's invention. The 'Gesellen' cycle ends tragically, to be sure; but in Ludwig's version catastrophe looms too large too soon.

A lighter, brisker touch in the 'Gesellen' cycle, and more emotional distance in the 'Kindertotenlieder', are to be found in interpretations in which Dietrich Fischer-Dieskau is the excellent soloist, without any lack of expressiveness. Both performances are recorded on HMV, and in the 'Gesellen' songs the soloist enjoys a very distinguished accompaniment from Furtwängler and the Philharmonia Orchestra. These are the performances I should choose to hear most often; and I think, on the whole, a man's voice—Mahler had the services of a baritone for the première of the 'Kindertotenlieder' in 1905—offers the best chance of securing a performance free of extraneous sentiment, given the requisite musicianship and insight. A man may safely develop his maternal instincts in the 'Kindertotenlieder' without engulfing the songs in a sea of emotion. A woman is maternal by instinct, and thus her task, a more difficult one, is to build up her masculinity—the stiff upper lip, indeed, benefits the 'Kindertotenlieder' rather than a womanly heart.

The two sets of 'Das Lied von der Erde' present two strongly contrasted interpretations. On the one hand we have Bruno Walter's version (Decca) with Ferrier, Patzak and the Vienna Philharmonic Orchestra. The performance is very Viennese in atmosphere—not that it is any the worse for that—and pitches Mahler's rhetoric at an exalted level of romantic tension. From Vox we have a performance (available also on stereo) in which Hans Rosbaud, an acknowledged exponent of contemporary music, conducts the Südwestfunk Orchestra with Grace Hoffman and Helmut Melchert. Neither the recording (in either Vox version) nor the orchestra is

up to the standard of the Decca set, but the interpretation has much to recommend it. Whereas Walter's is predominantly hot-blooded and passionate, Rosbaud's is markedly cool and often reflects rather than protests; many of his tempi are quicker, less agonized, than Walter's (but a few are slower). A general impression of lower temperature is aided by the distinctly 'white' tone of the contralto's voice (it is not unlike the timbre of Kerstin Thorborg's voice, who sang the work under Walter on the long superseded standard-speed 'Society' edition, issued by Columbia in pre-war days). It seems to me that Rosbaud's approach is particularly fruitful in the 'Abschied', where we are placed, as it were, beyond passion or suffering by music whose chiselled inexpressiveness seems to anticipate the void in which the work finally dissolves. It is a valid reading of the score, for the music contains this potential abstractedness, as does part of the ninth symphony's Adagio. I have no doubt that Walter's romantic interpretation is in many respects authentic, profoundly so. But I am not at all sure that Rosbaud's is not more attuned to the way we shall want to hear Mahler in the future.

Lastly, the songs. There is a selection from the early 'Lieder und Gesänge' included as a fill-up of the Philips issue of the fifth symphony. Among the eight songs are Mahler's first Ländler ('Hans und Grethe'), the song in which he first makes use of progressive tonality ('Erinnerung'), and 'Nicht wiedersehen!', which clearly recollects a passage from the last of the 'Gesellen' cycle. The soprano is Desi Halban, who is accompanied at the piano by Bruno Walter. Hers are not very invigorating performances. Four of these eight songs are included in a recital on a Vanguard disc. Anny Felbermayer is not a particularly distinguished soprano, and I do not find the orchestral arrangements of the piano accompaniments at all convincing. It is odd, in fact, how un-Mahlerian they sound.

But this Vanguard disc must not be carelessly dismissed. It also contains the five late Rückert songs (among them 'Ich atmet' einen Lindenduft' and 'Ich bin der Welt abhanden gekommen'), finely sung by Alfred Poell; and here, of course, the orchestral accompaniments are Mahler's own. The same recital includes one mature 'Wunderhorn' setting*—Felbermayer in an arrangement (not Mahler's own) of 'Es sungen drei Engel' from the third symphony. A quaint choice, and it points to a bad gap in the catalogue. But for this

* i.e. the songs for voice and orchestra known as 'Des Knaben Wunderhorn', not the earlier settings of 'Wunderhorn' poems in the 'Lieder und Gesänge' (voice and piano). I use 'Wunderhorn' hereafter to refer to the later set, in which Mahler's 'Wunderhorn' style came to brilliant maturity.

arrangement, and for two songs included in a recital by Christa Ludwig—'Rheinlegendchen' and St. Anthony's 'Fish Sermon', no other 'Wunderhorn' song exists on records, not even the once popular 'Wer hat dies Liedlein erdacht?' Thus one of Mahler's most original contributions to song—his 'Humoresken' as he called them—is scandalously neglected. It is ironic that more of his earlier 'Wunderhorn' songs are available than the later masterpieces.

It is unlikely that people will want to buy the Vanguard disc just for the sake of the five Rückert songs, though if they want all five together this is the only way they can be obtained at present. But there are acceptable versions of three of them from Ferrier, coupled with 'Das Lied von der Erde', or as an independent ten-inch (Decca), where we have the orchestral accompaniments. Norman Foster, with piano, sings four of the songs not unpleasingly on a Pye disc (omitting 'Um Mitternacht'), and Christa Ludwig includes 'Ich bin der Welt' in a song recital (Columbia), where she is accompanied by Gerald Moore. My choice here would be Poell, with Foster as runner-up.

To sum up—not what we have, but what we most need: a first recording of the third symphony; new recordings of the sixth, eighth and ninth symphonies; a reissue of Walter's performance of the fourth; issues of the seventh and tenth symphonies (of the tenth's Adagio, especially), to replace deletions; and a decent selection, at least, of the 'Wunderhorn' songs: performances, naturally, to be of quality, not just adequate or worse. A tall order, one might think. But who would have thought, only a few years ago, that Mahler would have occupied the records he does in 1960? It does not seem unrealistic to hope for improvements and accessions in this centenary year.

REVIEWS OF BOOKS

Frederick Delius. By Sir Thomas Beecham. pp. 228. (Hutchinson, London, 1959, 30s.)

This book is the fulfilment of a promise to Jelka Delius, who undertook to supply in writing all she could remember that was not generally known about her husband. She also gave Sir Thomas Beecham full access to a large store of letters and other documents at Grez. Beecham's undertaking incurred great amplification and substantial correction of previous writers on Delius, yet their shortcomings are so infrequently and graciously reproved that I feel no indelicacy at reviewing the book which makes otiose at least the biographical material in my own. Indeed I am qualified to begin an appraisal of the new information by asking: "Does any of it considerably alter the judgment I formed of Delius when only what I was told by his sister (Mrs. Clare Delius-Black) and by Fenby supplemented what I had read about him?" Some of it certainly does.

To establish as mistaken the idea that Julius Delius opposed his son's resolve to be a musician is important only for the sake of accuracy; to reveal the extent of Delius's success as a composer in Germany from 1904 to the outbreak of war, and then the determination with which his German followers rallied afresh in 1919, not only helps us to understand some facets of his later behaviour in his native country but also sheds a new light on the state of music in Germany during a period that may be recollected with false simplification:

Owing to the conjoint advocacy and enthusiasm of Haym, Butts and Cassirer, Elberfeld became the radiating point of what might fairly be called the Delius movement in the Fatherland . . . a reaction on the part of a group of influential musicians against all post-Wagnerian music written by German composers, of whom Richard Strauss was the chief exemplar.

After an examination of the reasons which made Germans assume and promulgate a Teutonic apostolic succession of musical grace from the classical epoch or before it, Beecham speaks of a 'protestant' or 'dissenting' faction of more circumspective and receptive minds, among whom

there began to grow . . . the suspicion that by the time of the 'Sinfonia Domestica' Strauss's inspiration was running all too thinly . . . The anti-Straussians prayed for a rival who would be as much of an antithesis to the enemy as possible. To their intense satisfaction here was the very man, and they pounced on 'Appalachia', 'Sea Drift', 'A Mass of Life' and subsequently 'A Village Romeo and Juliet' as a perfect justification of the faith within them. Here was poetry in place of rhetoric, sound without uproar, reticence instead of exaggeration, in fact all those aristocratic qualities of which the bourgeois composers of their own people had lost all cognizance and appreciation.

Delius's financial resources in 1901 (just after Julius's death and unexpectedly meagre patrimony) are shown by Beecham's figures to have been far more slender than was hitherto thought. At this time Jelka could do little to augment them. A small annuity from an aunt in Berlin, not mentioned in former biographies, kept the Deliuses from extreme hardship.

Yet thanks to performances of his works from Munich to Hamburg, Delius by 1907 "was floating safely on a wave of prosperity which increased as the year went on".

New to most readers must also be knowledge of letters from 1922 which reveal Bartók and Kodály as admirers of Delius, and the information that Bartók "grew into quite a habit of sending his compositions" to Grez for comment, and "endeavoured to interest Delius in both Hungarian and Rumanian popular music". The most considerable correction I have to acknowledge, however, is of an impression (which I thought confirmed by Fenby) that Delius was by nature intolerant, peremptory and frequently harsh to those who tried to serve him unobtrusively. Beecham does not try to minimize the injustice of the sour comments upon English musical efforts (especially operatic enterprises), the narrowed range of interest in other composers' music, the queer silence both of Jelka and Frederick after people (obviously Beecham chiefly) had been to considerable expenditure of money and effort to enhance their visits to England or, at the end of the war, their lengthy stay; but the new evidence amply supports the marking of two major changes in Delius the man.

The first came during his early forties, the years 1901-2, when he began to show

a higher seriousness of thought, a deeper concentration of method and growing signs of weariness with the kind of life he had been living in Paris since 1888 . . . His old *laissez aller* habits and his outward joyousness of temper and liberality of mood came to be replaced by a slow hardening of inward fibre and outward expression. Hitherto there had been little sign of the aloof, exclusive and egoistical creature depicted by those whose acquaintance began with him only when he had passed into the fifties and sixties.

The second change, already loosely dated at the end of that excerpt, is surely but an aggravated form of the 'hardening' which overcomes most men without the peculiar conditions which partly explain its manifestation in Beethoven, Berlioz, Brahms or Delius. Evidently it does not always accompany a sharp change in musical expression; when it does, the change may be towards new fertility as often as towards desiccation. Beecham notes its onset years before Delius envisaged the effect of his dread malady. We cannot always know whether we serve best by trusting the established judgments of our own advancing years or whether we should resist assertion of opinion and principle; neither do we know if we should have been any the more or the less Delius's musical beneficiaries if he had grown complaisant.

Beecham will not speculate about this point nor compare Delius with other composers. He declines to

dig deeply into any of those esoterically æsthetic puzzles and problems which delight and sometimes bemuse the professional writer on music. The day has gone for further justification of his mysterious ways. He has been accepted as a master in most of those countries where music is understood and practised, even though some of them are still unacquainted with many of his greater works.

The beginning of this passage is vaguely scornful, the finish vaguely contradictory, and the middle as vague as one of Zarathustra's dithyrambs. We should not read *Music & Letters* unless we thought a study of the mysterious ways of artists from Tubal Cain to the Cologne group an

intelligent and civilized pursuit. I remain one of Beecham's thurifers whenever I admire his outstanding professional competence and wish I could probe its mystery. When he panders to a childish and insular exaltation of prowess (whether in spin bowling or in fine musicianship) that is supposedly attained without professional study, training or effort, his affected superiority riles and does not amuse me, though it is assumed by one who has devoted his life to professional standards and could have attained no musical repute without further training the well-trained.

Was he off his guard when he condescended to include a few passages of inspired common sense born of practical musicianship?

The only complaint that can be levelled against it [*'A Song Before Sunrise'*] is the rather sudden and inconclusive termination, which requires some discretion on the part of the conductor to handle adroitly.

Milton has told us that poetry should be primarily simple, sensuous and passionate, although it may with deep respect be hinted that he was not always faithful to this excellent precept. So much of the best English verse likely to come a composer's way in the 'eighties and 'nineties of the last century was elaborate, rhetorical and narrative; and a preponderant leaning towards heroic metres rendered it unwieldy for musical purposes.

Renan has reminded us that "*la vérité consiste dans les nuances*", and to no composer does this dictum apply so aptly as to Delius. But a word of warning may not be wholly out of place. It is imperative to maintain a tight control over the motion of the melodic line: otherwise there may be created an unpleasant sense of lassitude or shapelessness.

A pity that the same writer should put a footnote on p. 132 apologizing for a "temporary lapse into technical jargon"—"four-four", "five-four", and "principal theme of the first movement". If this is anti-snobbery, it seems strangely like a rather priggish and sentimental form of snobbery.

If Beecham had merely spoken of the futility of attempting to communicate the effect of music, either in time-honoured professional jargon or the new socio-psychological jargon of standpoints, viewpoints and equating factors, to minds that lack the direct musical experience, every sensible professional writer on music would have agreed with him. If, however, he had decided that his shrewd and lengthy comments on all of Delius's operas (three still almost unknown) came vulgarly betwixt the wind and his nobility, and therefore should be deleted, we should have lost much that makes the book a contribution to music as well as to idiosyncratic letters.

Reviewers are not likely to complain because Beecham thinks more highly of Delius as man and musician than they do, any more than the listener is likely to complain when an exquisite Beecham performance disarms recognition of unconvincing transitions in Delius's works. Performance of the best of Delius, for instance *'In a Summer Garden'* or *'The Walk to the Paradise Garden'*, shows it to be as marvellously organic as the best of Debussy or Strauss; but whereas those composers and others left works of varying vitality and workmanship, Delius left many in which what is both highly personal and also well-formed passes to what is neither. Beecham thinks that my calling absurd Heseltine's favourable comparison of *'A Mass of Life'* with Bach's B minor Mass "is hardly respectful to the reader", since I advance no supporting arguments. I should still respect

the reader by declining to defend the judgment, but I am ready to uphold Beecham's belief that when reaction against music of the late Romantic period has run its full course most connoisseurs will think that Delius's art was not fairly valued in our day.

This periodical is not generally regarded as one in which, as a final gesture of gratitude, one may tell a 'Beecham story'. Not less enjoyable, however, may be the quotation of a rich sample of what has been called his lenitive style, with the request that its writer be imagined as its speaker:

A few years previously he had suffered a blow in the defection of his favourite goddess Aphrodite Pandemos who had returned his devotions with an affliction which, although temporarily alleviated, was to break out again incurably some twenty-five years later.

A. H.

The Valois Tapestries. By Frances A. Yates. pp. xx + 150. 'Studies of the Warburg Institute', Vol. 23. (The Warburg Institute, London, 1959, £3 10s.)

What would the history of Renaissance culture be if it were not for the patronage of two minor courts within the orbit of the reigning powers? Distinctly inferior in size and power to the great national monarchies of England, France and Spain, Tuscany and Burgundy were pawns in the chess-game of war and dynastic marriage with which the houses of Habsburg, Tudor, Stuart and Valois amused themselves. Yet it is not an exaggeration to suggest that as long as the annals of the arts are recounted their names will not be forgotten. Of these arts the Burgundian *entremet* and the Italian *intermedio* are of central importance to Miss Yates's excellent book. Music historians will have an interest primarily in the Lorraine-Joyeuse wedding of 1581 and the Lorraine-Medici wedding of 1589, for the simple reason that the music for the 'Balet comique' and the Florentine 'Intermedii' survives. These scores are the more vital since neither Lassus's music for the Valois Festival of 1573 nor Peri's music for 'Dafne' of 1597 are known to us. Yet it is the virtue of Miss Yates's monograph on these Valois Tapestries that, though no new music has come to light, the festivals of 1581 and 1589 are seen in a fuller perspective, if for no other reason than that we can now begin to assess the political and intellectual currents which gave rise to these occasions.

Two figures emerge with particular vividness. The Duc d'Anjou, formerly called Duc d'Alençon, or simply 'Monsieur', is perhaps best known to us as the unsuccessful suitor for the hand of Queen Elizabeth. In politics Anjou's judgment proved disastrous, but as a patron of the arts he was both perspicacious and far-sighted. His distinguished staff included Jean Bodin (who accompanied him to England), Claude Le Jeune, Beaujoyeux, author of the 'Balet Comique', and Vausmenil, the lutenist. Also a member of the household was La Primaudaye, author of the famous 'Académie Française'. Anjou's patronage in the arts was held in sufficient esteem for Charles IX to consult his younger brother (according to the extant Letters Patent) when Baif's 'Académie de Poésie et de Musique' was founded; and among the handsome volumes of music printed by Le Roy and Ballard at least two were dedicated to the young

duke—de Monte's 'Sonnets de . . . Ronsard' of 1575 and Lassus's 'Moduli' of 1577. Since Anjou patronized both Protestants and moderate Catholics, he was installed as Duke of Brabant in Antwerp in 1582 as a moderate or *politique*. On this occasion he was hailed as 'father' of learning and the arts; one of Plantin's illustrations of the famous *entrée* shows him as Apollo on a rock, surrounded by the nine muses. Nor were speakers at the ceremony remiss in reminding their audience that the Dukes of Burgundy had issued from the house of Valois: after all, Philip the Bold had been the brother of Charles V, who was crowned at Reims in 1364. Not only, then, did the Netherlands hope for French help from the Spanish oppression with the installation of Anjou as Duke of Brabant, they also looked forward to the artistic excellence they had come to expect from Burgundian patronage.

However, if Anjou is the prince of this monograph, there can be no doubt of Catherine de' Medici's place as queen of the Valois tapestries. She emerges as the central figure, both of the tapestries themselves and of the magnificent festivals which inspired them and which they depict. In her role as Queen Mother, Catherine employed music, poetry and stagecraft to glorify the ruling house of France, and she used these arts with the determination to bring about peace and reconciliation by means of a policy of moderation. She, indeed, is the *politique* whose master-mind hovers behind the festivals. Before the reader has finished with Miss Yates's book the term *politique* assumes its own comprehensive meaning: internally, the policy spelled peace between Catholics and Huguenots and a reluctance to abide by the decisions of the Council of Trent; externally, it implied opposition to the rigid views of Philip II of Spain and to Spain's policy in the Netherlands. True, this antagonism was not discernible at the time Catherine's daughter, Elizabeth of Valois, married Philip II in 1559; but in the following year, when her son Charles IX succeeded to the French throne, the Queen Mother and her policy emerged in full force, prevailing for more than two decades. In 1570 Charles IX married the daughter of the German Emperor Maximilian II, the Habsburg monarch who temporized with the Lutheran nobles and refused to allow publication of the decrees of the Council of Trent. Unlike his cousin Philip II he was a *politique* rather than a knight-in-armour on the side of the Counter-Reformation; and, like the Queen Mother of France, he was gravely concerned with the welfare of his dynasty.

Baif's 'Académie de Poésie et de Musique' had the full support of Catherine as well as of her younger son Anjou, when it was established by Charles IX in the year of his marriage to Elizabeth of Austria. The conciliatory attitude of this Académie towards the Huguenots accorded well with the Valois-Navarre wedding of 1572, which allied the ruling house of France to the leader of the French Protestants and the enemy of Philip of Spain. But in supporting the French Académie of 1570 Catherine was merely harking back to a noble Medici tradition. Was not the fountainhead of humanism and tolerance—as well as the revived interest in ancient music—to be found in the famous Florentine Platonic Academy established by the Medicis in the mid-fifteenth century? It is well to remember that when Monteverdi quoted Plato on music he used Ficino's translation, that when the Camerata deliberated on the 'effects' of music they echoed the ruminations of Ficino. The note of tolerance in the earlier

Medici Academy is, perhaps, less widely recognized, Ficino's aim being, in fact, a reconciliation of philosophy and religion, Plato and Christ. Miss Yates shows how Ficino's quiet scrutiny of the ancient religions and his interest in peoples and civilizations other than his own kindled a cosmopolitan attitude on the part of the Netherlanders, with Erasmus at the beginning of the sixteenth century and the Valois tapestries at its end.¹

Since Baif's Académie postulated a revival of the 'effects' of ancient music, in fostering the union of music and poetry as in antiquity, it is the more unfortunate that neither the score for the Navarre-Valois wedding of 1572 nor that for the Festivals for the Polish Ambassadors survives. Dorat's description of the 'Ballet Polonais' refers to a 'Dialogus ad numeros musicos Orlandi', whilst Brantôme named it "le plus beau ballet qui fust jamais fait au monde". There is every reason to believe that the divine Orlando provided the music for Latin secular motets as well as French *airs de cour* for the occasion. This was not surprising from one who followed in the distinguished Burgundian tradition of Dufay and Josquin, with whom, in fact, he shared the same provincial birthplace of Hainault. In view of the past associations of Valois and Burgundy, and the professed aims of these festivals to promote tolerance between warring nations and diverse religions, it was a happy coincidence that the Burgundian Lassus was equally at home in the vernacular songs of Italy, Germany and France and that his *chansons* were equally popular with Huguenots and Catholics. Clearly, then, Lassus was the ideal composer in the circumstances.

Lassus's compositions of texts inspired by the ideals of the French Académie may well have induced him to attempt further settings of Baif's 'chansons mesurées à l'Antique'. One of these compositions does survive and illustrates the advantages which this literary genre held for composers, namely, irregular length of lines and freedom from the tyranny of rhyme. Small wonder that the partisans of the Académie invariably coupled the name of the famous Lassus with Claude le Jeune when referring to the eloquent effects of *musique mesurée*.²

The Lorraine-Joyeuse wedding of 1581 offered further hope for the revival of the ethical effects of ancient music. The famous 'Balet comique', performed on that occasion, has made history in several countries. One of its spectators, Giordano Bruno, may well have been the instrument, directly or indirectly, to acquaint Shakespeare with the festivals. As a result, we have 'Navarre' and 'Dumain' in 'Love's Labour's Lost' calling to mind Henry of Navarre, chief Protestant contender for the French

¹ In the series 'Studies of the Warburg Institute' two other works are relevant to these matters: Miss Yates's own 'French Academies of the Sixteenth Century' (Vol. 15, 1947) and D. P. Walker's 'Spiritual and Demonic Magic from Ficino to Campanella' (Vol. 22, 1958). The latter work and an earlier one by the same author on musical humanism are an important complement to the present book.

² Of the many printings of Lassus's composition of Baif's 'Une puce' four are worth noting here, all of them issued by the Paris publishing house of Le Roy and Ballard: the original publication in the 'Mélange de Chansons' of 1576; its inclusion in the 'Moduli' of 1577 (dedicated to Anjou); its appearance in the popular anthology 'Vingt-quatrième Livre d'Airs et Chansons de plusieurs excellens auteurs' (1583); and the reprint of this anthology in 1585, where the title-page specifically gives Lassus and Le Jeune as two of the authors. Le Jeune also contributed a musical setting of Baif's poem 'Une puce' to the same anthology.

throne, and the Duc de Mayenne, leader of the pro-Spanish house of Guise. Nor is there any question that the Masque of the Muscovites at the end of the play owes a debt to the festivals as, indeed, the Elizabethan masque does in general. (Ronsard's 'Mascarades et Bergerie', 1565, was dedicated to Queen Elizabeth. The 'Bergerie', which may have been performed at the Navarre-Valois wedding, names one shepherd 'Navarin', another 'Guisin'.) The intricate web of Anglo-French relations, involving Queen Elizabeth, Sir Philip Sidney, the Duke of Anjou, the Anglo-French policy towards Spain, and the relationship of the Valois festivals to this policy, looms in the background of the magnificent entertainments offered at Paris and Florence. The tapestries which form so brilliant a pictorial record of the celebrations now hang in the Uffizi Gallery at Florence as a result of the marriage in 1589 of the grand-daughter of Catherine de' Medici, Christina de Lorraine, to the pro-French, anti-Spanish Grand Duke Ferdinand de' Medici. An assessment of the music for this wedding must await the modern edition which is in course of preparation. But if, as we surmise, Baif's Académie and Bardi's Camerata go back to a common source, the original Florentine Academy of the fifteenth century, then certain similarities of content and method between the French 'Ballet comique' of 1581 and the 'Intermedii' of 1589 are not surprising. A sensitive reader of this fascinating book will not consider the following paragraph of Miss Yates as too fanciful:

The 'Ballet comique' is in many ways the French counterpart of the 'Intermezzi'; both are products of influences of musical humanism running independently of one another in France and Italy. There is no question of the one 'influencing' the other. Yet there may be, it is now suggested, a possibility of a deliberate compliment. We have seen that the Grand Duke went out of his way at Christina's entry to express solidarity with the French Monarchy. Might he not have thought it a graceful compliment to take up the harmony theme of the French festivals at the Joyeuse-Lorraine wedding—where the harmonies and harmonious Sirens were in honour of the French King—at his own Medici-Lorraine wedding? Such an idea could have been arrived at merely by consulting a printed copy of the 'Ballet comique'.

F. W. S.

Bausteine zu einer Geschichte der Melodie. By Bence Szabolcsi. pp. 317. (Corvina, Budapest, 1959.)

The Language of Music. By Deryck Cooke. pp. xv + 289. (Oxford University Press, 1959, 30s.)

These two books have at least one important thing in common: both treat of an essential—to some the most essential—element in music, melody; and both examine the attendant problems from a perspective that has been rarely, if at all, attempted. One might regard Mr. Cooke's book as a necessary *prolegomena* to Professor Szabolcsi's. But 'Geschichte' may be read without acquaintance with the 'Language'; and the 'Language' need not be followed up with the 'Geschichte', though the serious reader might well feel the need of a historical survey of the subject after its semantic examination. The temptation, therefore, to embark on a comparative discussion of the two works is great; yet I have decided to keep them separate, mainly because both are pioneering into what is virtually virgin territory.

I consider Mr. Cooke's book to be one of the most important publications of post-war English musicography (if I do not use the term 'musicology' it is emphatically not because of some academic *apartheid*, but because it offers more than one normally expects of musicological treatment). It is not his breaking new ground that prompts this statement—he does not quite do that, for his inquiry could be traced back to the seventeenth-century *Affektenlehre*—but his courageous tackling of a subject that has bedevilled musicians since they begun to think about their art seriously. In his attempt to systematize the emotional references of music he reflects the *Zeitgeist's* obsession with the scientific method; at the same time his advocacy of the validity of emotions in music, in fact his belief in its all-absorbing emotional sources, is symptomatic of the recent impatience with exclusively scientific or rational explanations.

Yet the objective method has some notable advances on its credit side: Mr. Keller's Functional Analysis (to which the author refers with apparent respect) is an important contribution to it. He reveals the way a musical mind works by showing partly apparent, partly less immediately obvious, and partly concealed relationships, but has refrained from explaining the states of creative mind behind the musical work of art—the feelings and emotions that induce the musical mind to work. Indeed he consciously renounces verbal support, and leaves everything that remains unsaid by his silent demonstration to the music-psychology of the future. Mr. Cooke has brought this musico-psychological future a good deal nearer us. In the first place he has committed himself to the thesis that music is expression, moreover "supreme expression of *universal* emotions". The emphasis (*italics mine*) is a clear indication that he is aware of music's inability to express specific, or concrete, differences in feelings. The pain caused by the extraction of a tooth and that felt by the death of a friend are musically speaking identical. But only music is capable of conveying feeling *in statu nascendi*, at the threshold of its becoming articulate: it is powerless to communicate the qualifying agents that enter our field of consciousness.

To communicate something we are obliged to use a language. To communicate emotions we need to accept the idea of an emotional language that differs, by definition, from the explicit concreteness of verbal language. But in one important point the two languages agree: in their recourse to conventions, signs, symbols whose meaning is mutually accepted by emissary and recipient. Unless these symbols are correctly interpreted, music is not understood properly. And it is precisely here, in his interpretation of these signs and symbols, in his analysis and definition of elements and basic terms that Mr. Cooke's book constitutes a major contribution. His treatment is supported by a wide practical experience of music, a critical but dispassionate and open-minded perceptivity, and an extensive reading—all of which is marshalled exceptionally well and with commendable clarity in support of his thesis.

To begin with he divides the *materia musica* into three 'dimensions'—pitch, time, and volume, which are supported by the 'characterizing agents' of colour and texture: these constitute the whole armoury of musical expression. He is concerned chiefly with the dimension of pitch, however; apparently believing—rightly I think—that it is primarily on

the melodic level that direct musical communication takes place. Separate chapters are devoted to the examination of melodic 'elements'—the various intervals and degrees of the diatonic scale, with particular attention to that enigmatic constituent, the fourth in all its versions; and to the definition of sixteen 'basic terms of vocabulary'. He then goes on to demonstrate the validity of his findings in two 'master-analyses' of Mozart's symphony in G minor and Vaughan Williams's symphony No. 6 respectively. These in fact combine Mr. Keller's method of motivic interdependence with his own 'parsing' of basic terms.

Here too, the book's admitted limitations become tantalizingly evident: Mr. Cooke confines himself to the "Western European 'harmonic' period", excluding not merely the most interesting phases of melodic history in Europe, but in addition the vast territory of folk music which is above all melodically inspired and so the obvious domain for him to reconnoitre. If Mr. Cooke could be persuaded to acquaint himself with the methods and achievements of comparative folklore (which he could not do better than explore, as a preliminary, in Prof. Szabolcsi's book) and would then be prepared to reconsider, or rather expand, the contents of his book in the light of his newly acquired information, we might well expect a standard classic on the subject. But even within the confines of his self-imposed limitations he seems to be happier as he approaches our era than when discussing Renaissance music. To speak of implied chords of diatonic triads (p. 48) in Josquin and Dufay is to commit an anachronism: that period of melodic supremacy was simply not conscious of a vertical perspective in music, however much the Dufay example (No. 19) may seem to invite such an interpretation.

It is interesting to note that these two chapters drew most of the critical arrows that have so far appeared: significant, that is, of the 'scientific' and 'objective' bias of the critical *Zeitgeist* by the negative fact that no comment is offered on Mr. Cooke's consideration of the metaphysical aspects of music—the creative imagination and its processes, the states of soul which are projected and perpetuated in the musical work of art; the transcendental and mystical experiences which are conveyed with unique immediacy by music—although these are, to my mind at least, the most valuable sections of the book, not least because its author ventures here on a singularly neglected field. Speculative much of it undoubtedly is; but his hypotheses are convincing, at their worst credible, and always thought-provoking. Thus I feel I cannot follow him when he refuses to distinguish between creative imagination and technique (p. 214). They should indeed move "together hand in glove all the time"; but very often they do not, and it requires an extremely developed critical, or analytical, or perceptive, sensibility to put a finger on the seam in the work of a great artist. 'Tosca', for instance, includes many passages where inspiration almost audibly ceases and technique takes over; and I am certain Mr. Cooke knows exactly where Brahms 'carried on' in the slow movement of his fourth symphony.

This one-man defiance of, and challenge to, prevailing fashions in musical evaluation is a deeply engrossing book. It is also an admirable piece of writing: its honesty, its individualism and its empiricism reflect the best intellectual traditions of English literature. Not the least heart-

warming feature is the author's evident enthusiasm for music—an enthusiasm that is becoming rare among his adjective-jaundiced colleagues. What I have to criticize concerns the presentation of music examples. Reasons of expense may have obliged the publishers to print the majority of multipartite examples in blocks, and this method has much to commend it in the case of a more straightforward, descriptive type of book. In this instance, however, it is rather annoying to be obliged to turn back—very often repeatedly—to a subdivision of a block example (whose subsections are all related), whenever it is mentioned in the text—which may be frequently and at wide intervals. Quotation 'on the spot', even repeatedly if necessary, would have added considerably to our enjoyment. On the other hand the three-fold index—subjects, names and works referred to, and music examples—deserves nothing but praise.

Professor Szabolcsi begins where Mr. Cooke leaves off. The 'Geschichte' takes musical semantics for granted: he does not worry about the emotional connotations of basic terms—in fact he is concerned with their assertion in a much wider cultural and historical context. He is therefore obliged to take a lenient view of the rigidly systematized structural coefficients which go into Mr. Cooke's melodic elements and basic terms of vocabulary. Precise pitch-location loses its exclusive importance: whereas the substitution of a fourth or a sixth for a third would completely alter the emotional reference (the 'meaning' of Mr. Cooke's musical expression), Professor Szabolcsi considers such substitution the most important and significantly revealing thing that could happen to it. In contrast to the static view of 'The Language of Music', which concerns itself, quite properly, with the meaning of musical statements, Professor Szabolcsi's dynamic view, which is obliged to call in the support of comparative musicology and ethnomusicology, observes the deviations from the pitch-location, the changes in melodic contour, and regards these changes as symptomatic. Thus his book attempts to survey the development of music through the ages not on the basis of individual composers and their work, but in terms of melodic changes induced by the prevailing conditions of civilization (the conventions of musical expression would be essentially different in a civilization of democratic or popular control with a minimum of social stratifications, and in a courtly or *élite* civilization divided into several layers of social status), and in reference to cultural influences asserting themselves at various stages of history—the forces that control the difference existing between a melody of the French Renaissance and that of nineteenth-century Italian *bel canto*. A survey written from this angle breaks relatively new ground in the European literature of music. In addition a systematic history of melody has been a *desideratum* of long standing: Professor Szabolcsi's book will certainly satisfy these anticipations.

The main part of the book is divided into ten chapters. The first deals with primitive melody and its origins in speech. The melodic changes are subject to direct emotional impact expressed through the rise and fall of voice; these emotions are regulated by conventions ranging from tribal traditions to social and personal habits. The climax and concluding stage of this particular phase of development is reached with the emergence of pentatonic scales which preserve many of the features

typical of the previous phase, but it also foreshadows the new culture and its stratifications reflected in the various kinds of pentatonic scale and its several differing melodic formulae. The second chapter informs us about the melodic habits observed in the great cultures of antiquity. Again, melodic organization preserved many facets of the previous (pentatonic) system, but also developed in the direction of modal diatonicism. The third chapter introduces the major mode of adolescent Europe and examines its various melodic forms, viz. troubadour melodies, *laude*, etc. The fourth discusses the mature diatonicism of the age of vocal polyphony. This period, too, saw the emergence of nationalism—the birth of Franco-Flemish, Italian and English schools discernible in their respective melodic peculiarities. The longest chapter is devoted to Baroque melody. This is followed by the rococo, where melody seems to be obsessed with decoration and dance-rhythms; but at the same time it restored balance and symmetry as a reaction against the restlessness and eccentricity of the Baroque style. The classical period gets one chapter—melodic style dominated by chordal figurations and strict proportions—but Romanticism has two. Individualism, colour, rhythmic caprice are the qualifying elements of this melodic language, which is greatly influenced by the introduction of popular and exotic elements. Lastly the 'modern' melody. This section strikes me as provisional: since the 'modern' period is still with us, its characterization must necessarily be wanting in historic perspicacity.

The five sections of the appendix are perhaps even more vitally interesting. In one the connections of speech and melody, described in the opening chapter, are explored in greater detail; in another the distribution and survival of the pentatonic scales in the various cultures are described; a third develops the highly original thesis of regional variations in musical ornaments, distinguishing their essential qualities displayed against the melodic background of Spain and Italy, West and Central Europe (Couperin and Bach), Eastern Europe (folksong) and so on. This is followed by a no less suggestive attempt at 'musical geography', on the basis of analogous melodic features—essentially an enlargement and elaboration of the ideas introduced in the previous chapter. I have left to the last the section discussing 'type and variant' because this is perhaps the most absorbing of the five, and because the subject of this chapter provides the immediate connection with Mr. Cooke's 'Language'. The *maqām*-principle which Professor Szabolcsi surveys affects both folk and art music, and it refers to the motivating element in certain types of Oriental music. *Maqām* (from the Arabic) denotes a melodic model, a kind of underlying motif, or the original theme of a series of variations. In addition one might regard it as the Eastern equivalent of a Western scale; or more accurately as a dodecaphonic 'basic row' (not very far, therefore, from Mr. Cooke's 'basic terms of vocabulary'). In fact some latter-day musicologists who dislike the concept have made much of this, alleging a causative link between the Orientalism of the twelve-note row and the ancestry of Schönberg. But of course the *maqām* is much more flexible than either a diatonic scale or a dodecaphonic row; it reveals, however, an unexpected relationship with Mr. Cooke's 'basic term' in that both refer to fixed emotional qualities. Its distant, West European

echoes are heard in the constant melodic turns of plainchant, and in the *Weisen* of the Meistersinger (cf. their enumeration in Wagner's opera).

Professor Szabolcsi's book is an outstanding contribution to the musical literature of our age. It testifies admirably to the extraordinary erudition of its author: he is that *rara avis* among scholars, a man who is equally well informed on the subject of folk music and the music of extra-European cultures, and on the musical field of the Western world. It is a pity that this extremely stimulating work is not yet available in English, though the German translation (of a Hungarian original) reads fluently enough. I must, however, protest against the odd and ungenerous suppression of the translator's name; and the absence of an index is unpardonable in a publication with claims to serious scientific standards.

J. S. W.

Men of Music. By Wallace Brockway & Herbert Weinstock. pp. xvi + 649. (Methuen, London, 1959, 25s.)

This book is intended for people with "a feeling for music, but no technical knowledge". It deals with the history of the art by means of 23 biographical chapters about important composers from Bach to Stravinsky, while earlier music is treated more rapidly in an introductory chapter. The style is exhilarating and entertaining to read and will appeal to a large number of people who normally find musical books indigestible. Indeed, persons who are unable to judge or understand music properly will find here a whole series of snap judgments on musical matters which will help them to converse on the subject with ease and apparent learning. But they should beware, for the book is full of errors, both of fact and judgment. Thus, the followers of Palestrina "were feeble, ineffectual and anti-climactic", an extraordinary statement to describe composers as widely varied and as skilful as Gabrieli and Monteverdi, not to mention their English contemporaries. Indeed English music is ignored completely after Dunstable, and even later in the book, where we are on safer ground, the authors' desire to appear critical leads them to make sweeping and misleading generalizations. Richard Strauss, we are told, ought really to have died in 1911; such works as 'Capriccio', the oboe concerto, the 'Four Last Songs', and other glories of his last years are "astonishingly mediocre". As for modern music, Schönberg is a mathematician, Stravinsky a failure who wrote himself out when he composed the 'Sacre du Printemps', while Bartók is not even mentioned in the index.

The part of the book which deals with the composers' lives is a little more reliable, but the manner in which the stories are told is intolerably complacent. We hear all about Tchaikovsky's homosexuality and Brahms's dealings with prostitutes, though, surprisingly enough, we are spared the latest theories about Beethoven's feelings for his nephew. The authors are very 'modern' in outlook; but nowhere do they show the slightest compassion, the slightest human sympathy for their subjects: they merely encourage the 'normal' reader to congratulate himself on being different from "these posey, neurotic, childlike, hard-headed geniuses who wrote the world's great symphonies and operas".

R. J. D.

Roger North on Music. Transcribed and edited by John Wilson. pp. xxviii + 372. (Novello, London, 1959, 42s.)

It is a sobering thought that many of the most valuable contributions to our knowledge of the past history of music have been the work of amateurs who wrote without any expectation of immortality, or even without any inkling that others would read them. Pepys is a gold-mine for students of Restoration music—and they are still quarrying. But who now reads William Holder's 'Treatise of the Natural Grounds and Principles of Harmony'? It may very well be the same in the future. In 200 years time there is every likelihood that researchers into the history of music in twentieth-century England will be reading J. M. Rorke, Barbellion and Compton Mackenzie, while the works of our esteemed critics and theorists moulder comfortably on the shelf. The reason for all this is not a frivolous or fickle attitude on the part of the reader. It is simply that amateurs are very often 'characters', whereas professional writers are too often dull dogs.

Among the English amateurs of the seventeenth and early eighteenth centuries Roger North takes pride of place. He writes with a zest and urgency that captivate the reader from the start, and he has a remarkable gift for bringing a person or a situation before our eyes so vividly that we seem to have been present ourselves. There is, for instance, his incomparable account of Jenkins:

He was not morose nor puffed at other men's works or at noveltys. I shew'd him the peice of old Nichola which begins the 2nd book and consists of double notes in #G. He touched them over and pulling off his spectacles clapt his hand on the book and declared he had never heard so good a peice of musick, in all his life.

This is first-rate writing by any criterion. Jenkins himself springs to life, and one feels an instant affection for an author who could write of him with such love and sympathy. In writing of others North reveals himself. After a few pages the reader feels he is in the company of an old friend. The opinions may provoke disagreement, but if there is to be an argument it will be a friendly one. And there is so much good, sound common sense in all this discursive prose. "Grant", says North, "that a man read all the books of musick that ever were wrote, I shall not allow that music is or can be understood out of them; no more than the taste of meats out of cookish receipt books." One would have liked to hear him say it.

Much of North's writing has already appeared in print. His son published his 'Life of the Right Honourable Francis North' in 1742, and the lives of John and Dudley North followed two years later. Rimbault produced an edition of the 'Memoires of Musick' in 1847, Jessopp published the autobiography (or 'Notes of Me', as North called it) in 1887, and Hilda Andrews edited the historical part of 'The Musickall Gramarian' in 1925. Mr. Wilson gives us 'The Musickall Gramarian' and the 'Memoires' complete, in a new transcription. The rest of the book consists of extracts from the autobiography, the life of Francis North, and various technical essays, including North's notes on the mysterious Captain Prencourt, about whom Mr. Wilson can tell us no more than can be gathered from the author. The book is thoroughly documented, and the notes are always helpful and informative. But the arrangement by subjects,

though tidy enough in theory, is not very convenient for anyone who wants to follow the sequence of the original sources. It is also unfortunate that Mr. Wilson's connecting passages are printed in exactly the same type as the extracts. A slight indenting is hardly sufficient to make a clear distinction between the two. It is good, however, to have so much of the 'Essay of Musically Ayre', in which North has some very shrewd remarks about technical matters, as well as about some contemporary composers. The extracts from the life of Francis North are particularly valuable, as they are taken from the autograph and not from the posthumous edition.

For an amateur North was extraordinarily well informed, and indeed, one suspects, considerably more enlightened than many of the professional musicians of the time. And none of them could command the pungent and allusive prose in which he airs his opinions. "Some with very little skill", he says, "as dancing masters and common fiddlers, will make tunes, such as they are. But that is only a cooking together of what passages they had obtained in their practise from others, like Court madams that vent scrappes they dayly hear, and so pass abroad for witts." One can imagine that he had very little use for the second-rate. He and his brother Francis were idealists where music was concerned; and they must have been more than ordinarily competent if they could persuade Purcell to play the harpsichord for them in a run-through of his trio sonatas. This is an occasion about which we should like to know more. But North never labours an anecdote or an opinion. He had a mind like quicksilver. There is only one criticism to be made of him: his handwriting at times was appalling. If Mr. Wilson's eyesight remains unimpaired after producing this book he deserves to be congratulated.

J. A. W.

The Cantatas of Johann Sebastian Bach, Sacred and Secular. By W. Gillies Whittaker. 2 vols. pp. xiv + 717; 754. (Oxford University Press, 1959, £8 8s.)

It would be unfair to blame Whittaker for the faults of this book; they are due much more to the lapse of time than to any negligence of his. He died in 1944, and inevitably his ideas go back further still—to the twenties and thirties, when Spitta's chronology was almost unchallenged, the programmatic notions of Pirro and Schweitzer were being developed with more enthusiasm than common sense, and Whittaker himself was engaged on his magnificent enterprise of performing the whole two hundred.

Of the many errors that he was led into through relying on the old chronology, one example must suffice. He thought Cantata No. 127 was written about 1740, and cited its bass movement as an example of how Bach, "in his later days", seemed "to be reaching out to those plastic and connected groups of movements with which Mozart achieved such miracles in his operatic finales". There is an extraordinary resemblance between one of the sections of this movement and the 'Lightnings and thunders' chorus of the 'St. Matthew Passion'. Whittaker wrote: "It is a unique case of self-quotation. Why did Bach borrow an isolated idea for a middle section of a number written some ten or eleven years later? The moods are certainly somewhat akin . . . but though there are many cases of parallel

moods there is no other of borrowing like this." In fact the cantata was performed not in Bach's later days, but on 11 February 1725; and not ten years after the 'Passion', but about four years before it. Opinions may differ on whether this helps to explain the resemblance; but one thing is clear—the problem that has to be solved is the reverse of the one that puzzled Whittaker.

The influence of Schweitzer and Terry is apparent throughout; it would almost seem that Bach could not even write an arpeggio without meaning something by it. There may be a little truth in this quasi-Wagnerian view of Bach's creative methods; but on one point it led Whittaker seriously astray. He accepted Terry's theory that Bach borrowed secular movements from the 'Christmas Oratorio', instead of the old theory that he borrowed oratorio movements from secular cantatas. Whatever the truth may be about these borrowings as a whole, there is no doubt whatever about two of them—the first choruses of Parts I and IV of the oratorio. The autographs, which Terry either did not see or did not understand, prove that the oratorio versions are the borrowed ones. For instance, when Bach wrote the first chorus of the oratorio he inadvertently copied some of the secular words, struck them out, and replaced them by the sacred ones. For further details see the devastating article by Schering in 'Bach-Jahrbuch', 1933; one cannot help agreeing that it is not for an Englishman to set himself up as a judge of German word-setting. As for the 'Magnificat' for soprano solo, which Whittaker helped to rediscover (*Music & Letters*, October 1940), it is spurious. Whittaker was right in saying that the person who wrote the extant manuscript was the composer of the music. Unfortunately he accepted Dehn's statement that the person who wrote the manuscript was Bach; and Dehn's ignorance of Bach's hand is today a byword.

The book contains four 'Interludes' on general topics: a list of Bach's borrowings, a useful anthology of purple passages in his recitatives, a classified list of the ways in which he elaborated chorales, and a discussion of the 'Christmas Oratorio borrowings'. For reasons already given, the last is unacceptable. The rest of the book is best described as a collection of programme notes. Despite errors of the types mentioned above, these are good notes. They are enthusiastic, and they communicate enthusiasm; but there are no uncritical rhapsodies. They give valuable cross-references, such as that about Cantata No. 127 (referred to above); and they contain a number of practical remarks which, to our shame, might have been written today:

I. 58. A chorus of more than eight or twelve voices is out of place [Cantata No. 106].

I. 474. The writer will never forget his bitter disappointment on hearing his first complete Festival performance of 'St. Matthew Passion'. What had been read with delight and anticipation in the score was simply not there. In the closing chorus of Part I, six oboes and six flutes played the lovely two-note passages in the introduction. Then in came the steam-roller of the chorus. The wood-wind disappeared entirely, to reappear when the choir was kind enough to cease for a while.

II. 373. The modern practice of employing huge choirs, mostly of untrained voices, causes conductors to omit all choral trills and so an invaluable feature is lost. One finds also a notion that such embellishments are undevotional . . . Trills should always be observed; it needs only a little care and practice to secure the unanimity necessary to produce a satisfactory effect.

Whittaker's 'Fugitive Notes' of 1924 was one of the most stimulating books ever written about Bach; and this book is his *magnum opus*. If it could have appeared in 1940, it would have come as a worthy crown to his life's work. It is sad that, through circumstances beyond the control of all concerned, its publication has been delayed so long that much of it has become misleading, except to those who are familiar with the results of recent research in Germany. W. E.

Magie des Taktstocks: die Welt der grossen Dirigenten, Konzerte und Orchester.
By Friedrich Herzfeld. 2nd ed. pp. 204. (Ullstein, Berlin & Frankfurt, 1959, DM.16.50.)

The incidence of orchestral history and changing fashions has brought it about that after the prima donna, the *Klaviertiger* and the virtuoso of the bow it is now the turn of the conductor to work the most potent spell on popular imagination. The somewhat catch-penny title of the book under review takes account of this fact, but the serious reader should not be put off by it. What Friedrich Herzfeld presents is a wide-ranging, well-informed and critical history of conducting, lucidly written and, since it addresses itself to the musical layman, sparing in the use of technical jargon. He opens with a chapter that takes us to the 'first conductor'—the tribal priest of prehistoric times presumed to have indicated by cheironomic gestures both the chant to be sung and the manner in which it was to be sung by the 'congregation'. The book closes with succinct sketches of eminent modern practitioners of the august art. The intervening chapters cover the wide field of its historical, sociological and aesthetic aspects, though the last of the seven veils shrouding the 'Magic of the Baton' still remains to be lifted. This was perhaps to be expected, for the person most likely to succeed in removing it is not the musician but the psychologist, since conducting—alone among the executive branches of music—is closely associated with the complex problem of leadership and personality projection. On this the author hardly touches, but he has other illuminating things to say—things that have been said before, true enough, but which can well bear repeating: for instance, that conducting is anticipating, that the conductor's impulses do not coincide with the actual sounds produced by the orchestra at any given moment but precede them. On the technical level he reminds us that the starting silent *Auftakt* is of cardinal importance for setting the tempo, a point tyros are prone to ignore. Similarly, he points to the advantage that can be obtained for the plasticity and even sonority of a melodic phrase if different bowings are adopted as between the 'outside' and 'inside' desks of a string department. Mahler and, in more recent times, Scherchen practised this method. The reason why it is not more frequently applied seems to lie in the aesthetically gratifying visual picture presented by sixteen first violins all using a uniform bowing.

The book also contains a good deal of out-of-the-way information. Thus we learn that the basic patterns for beating duple and triple time were evolved in France at the beginning of the eighteenth century, where the use of the baton also originated, while contemporary Italy continued to adhere to the system of 'double conductor' in the persons of the *maestro*

di cembalo and the *violino principale*. That Ludwig Spohr was not the first German conductor to employ a stick was established some time ago, but he must take the credit for having been the first to introduce 'rehearsal letters' into scores and parts. This fact is noteworthy in so far as it argues the growing importance that was beginning to be attached in the 1830's to a careful and detailed preparation of orchestral and operatic performances, after the 'play-through' customary up to that period. Coming nearer to our time, the author re-explodes the notion still widely held of Toscanini having originated conducting without a score. It was von Bülow whose showmanship prompted him to exhibit his phenomenal memory in this manner. In discussing the unquestionable advantages of score-less conducting, Mr. Herzfeld omits mention of the important fact that it enables the conductor to make unimpeded use of his eyes. Anyone who has ever sat in an orchestra will attest to the inspiring—with certain conductors, hypnotic—role that such visual direction can play in actual performance. For the reader more interested in personalities than technical and historical details, the final chapters provide material in plenty, with neat pen-portraits drawn of Mahler, Strauss, Nikisch, Weingartner, Walter (the champion not only of Mahler's music but also of Pfitzner's and Wolf's 'Corregidor'), Furtwängler, Toscanini, Beecham, Wood (whose new seating arrangement has now been adopted in most countries), Klemperer, Kleiber and outstanding conductors of the younger generation, such as Karajan ('the demonic intellect'), the late Cantelli, Jochum and others now moving to the forefront. Handsomely illustrated, the book contains reproductions of some rare woodcuts and engravings and also some amusing cartoons, including a *Maetzchen Tabelle*. M. C.

Das Spätwerk des Michael Praetorius. By Arno Forchert. pp. x + 240. 'Berliner Studien zur Musikwissenschaft', Bd.1. (Merseburger, Berlin, 1959, DM.18.00.)

In the introduction to his West-Berlin thesis of 1957 Arno Forchert, a disciple and assistant of Professor Adam Adrio, very sensibly draws attention to the fact that a satisfactory monograph on the achievements of Michael Praetorius Creutzburgensis still remains to be written. High expectations, raised by the author's initial promise, are, however, only partly redeemed. Although concerned ostensibly with Praetorius's gigantic collections of music inspired by chorales and published between 1605 and 1619, the bulk of Forchert's dissertation is devoted to the *petits maitres* of Italian church music around 1600 who became, according to Praetorius's own 'Syntagma Musicum', III, 1619, the acknowledged models for the style of his own chorale concertos. Forchert's investigations into this backwater of early Italian *basso continuo* church music are all the more welcome since information on these pioneers of a new musical idiom has been few and far between. Chapter III, 'Die italienischen Vorbilder', contains excellent thumbnail sketches of Finetti, Fattorini, Giacobbi Borlasca, Bianchi, Josephus Gallus (a Milanese who slipped even through the net of MGG), Serafino Patta, Pietro Pace and others. Useful quotations from their all but inaccessible music (unfortunately in execrable print) help to fill the gap between Viadana's neo-primitive

'Cento concerti' of 1597 and the sophistication of Giovanni Gabrieli's and Monteverdi's church music with instruments, written during the first decade of the seventeenth century.

It is when he discusses their music that deficiencies in Forchert's scholarly equipment begin to obtrude. Quoting a sentence from the preface to my earlier edition of Monteverdi's 'Vespers' (1610), he expresses doubts as to whether Giovanni Gabrieli could have acted as a model for the style of Monteverdi's revolutionary setting of these psalms. His argument runs as follows:

Redlich (in der Vorrede zu seiner praktischen Ausgabe der Monteverdi-Vesper) glaubt umgekehrt an eine Beeinflussung Monteverdis durch das Vorbild Gabrielis, die aber angesichts der Tatsache, dass Monteverdi erst ab 1613 nach Venedig kommt, dass er sich vor der Vesper (1610) fast ausschliesslich weltlichen Kompositionen widmet und dass ferner Instrumentalpartien, wie sie in dieser Vesper vorkommen, sich in ähnlicher Form erst im 2. Teil der 'Sacrae Symphoniae' Gabrielis (1615) befinden, wenig Wahrscheinlichkeit für sich hat.

This line of reasoning seems incredibly naïve, even for a budding music historian, and its two formidable howlers should have earned him a black mark from his chief examiner. Not only were the 'Missa "In illo tempore"' and the 'Vespers' published by Amadino in Venice around September 1610, but Monteverdi himself visited the place of his future appointment between 29 December 1610 and 6 January 1611, since he addressed a letter from Venice to his librettist Alessandro Striggio, bearing the latter date. At that time Gabrieli was still very much alive and it is reasonable to assume that the two composers may have met in Venice. After Gabrieli's death in 1612 (or 1613) the second part of his 'Symphoniae Sacrae' was published in 1615. But it is very unlikely that the contents of this posthumous volume were composed during the last months of his life, as Forchert seems to think. On the contrary we may be sure that revolutionary masterpieces such as the well known 'In ecclesiis' (the model for Monteverdi's style in his 'Vespers') were conceived and completed by Gabrieli (who was Monteverdi's senior by some twelve years) any time after 1597 (the date of the publication of 'Symphoniae Sacrae', Part I) and probably long before 1610.

Equally strange are the methods of elimination by which Forchert manages to ignore modern research on his own subject. In the case of Monteverdi's 'Vespers' he obstinately quotes from the preface to my earlier edition of that work, which makes no special pretence to scholarship, while steadfastly ignoring my later edition (published and first performed in 1955), as well as the relevant chapters in my books on Monteverdi (of 1949 and 1952) and my paper 'Monteverdi's Religious Music' (*Music & Letters*, October 1946). Similarly, in discussing Praetorius's 'Wie schön leuchtet der Morgenstern' (from 'Polyhymnia Caduceatrix', 1619) composed in the "IXte Art" (as described in 'Syntagma Musicum', III) Forchert fails to mention the fact that this composition has become accessible again in an edition prepared by me, which has been published as a record (in the HMV 'History of Music in Sound', Vol. IV, 1954) and as a miniature score (Eulenburg, London, 1954) after having been broadcast repeatedly by the B.B.C. Third Programme as far back as 1948.

Unscholarly procedures of this kind tend to spoil the enjoyment of

the many valuable sub-chapters of this thesis, which succeeds in Chapter IV in tracing back the roots of Praetorius's structural principle of 'variatio per choros' to Gabrieli's 'Symphoniae Sacrae', II and also to Monteverdi's larger 'Magnificat' of 1610. However, while the discussion of Praetorius's methods of combining voices and instruments adds little to the results of Friedrich Blume's admirable comments on this matter, a comparison of Josephus Gallus and his motets for chorus and instruments of 1598 with Monteverdi's 'Magnificat' of 1610, and with Gabrieli's posthumous work, does much to underline the unique individuality of Monteverdi's technique of composition. Equally good is the first chapter on the tradition of the Lutheran *Choralmotette* and on the intrinsic differences of style between motets which use plainsong and those based on the Lutheran hymnal. It seems a pity that numerous inaccuracies and misconceptions—especially in connection with Monteverdi's church music—have not been weeded out in the proofs. Production and typographical lay-out are poor: they are hardly worthy of the subject and certainly not worth the price.

H. F. R.

A Picture History of Opera. By Philip Hope-Wallace, in collaboration with Raymond Mander & Joe Mitchenson. pp. 160. (Hulton, London, 1959, 35s.)

"Over 360 pictures", says the dust-cover. It is certainly a generous allowance. Some of them will be familiar, most of them are entertaining, a few are revolting. The late nineteenth century scores the lowest marks for physical attraction. If the camera cannot lie, the truth here is devastating. We cannot help wondering how our grandparents can have tolerated these monstrous distortions of the human frame. Ah, but the voices! Well, that is something we cannot judge, apart from a handful of scratchy gramophone records. And maybe our grandchildren will find the representations of our own time equally curious. As for the earlier period, we cannot tell how far the artists have improved upon reality: the singers certainly look more elegant. It is also true that static poses give us no idea of action, which may have distracted attention from what Bernard Shaw once described as "monstrous obesity". The palm for incredible ugliness goes to a picture of Therese Malten and Ernest van Dyck as Kundry and Parsifal at Bayreuth in 1888. This ought to be enlarged and hung in every opera-singer's dressing-room as a terrible warning.

Mr. Hope-Wallace's role in this gallery is subsidiary but by no means negligible. With unruffled calm he performs a minor miracle in compressing a great deal of information into a small space and making it all readable. It is hardly correct to say that the castrati had the range of a tenor and soprano combined, and it is odd to find *Sturm und Drang* assigned to the nineteenth century. Mr. Hope-Wallace also appears to underestimate the effect of the riddle scene in 'Turandot'. But these are minor details, which do little more than cause the slight twitching of an eyebrow. Anyone who buys this book for the sake of the pictures should certainly not skip the text. The only complaint to be made about this curiously fascinating volume is that the reproduction of the pictures is not quite up to the standard we expect at the present day.

J. A. W.

Falla. By Luis Campodonico. pp. 188. (Éditions du Seuil, Paris, 1959.)

There is room for a good book on Falla, and Mr. Campodonico seems to be the man most likely to supply it—judging from the present volume, which is, I understand, only an abridged version of a full-length study in Spanish which has not yet been published anywhere but is due to appear in this country in an English translation in the not too distant future.

The author evidently knows his subject inside out and can write clearly and authoritatively about Falla's contribution, not only to the music of his own country but to that of Western Europe in general. Falla was something more than a 'nationalist' composer: indeed, his whole career was, in a sense, a struggle to escape from the particular to the universal and to shake off the hampering influence of an excessive allegiance to the strong racial elements, whether indigenous or acquired, which have always been a characteristic of the music of the Iberian Peninsula. The trend of his evolution is clearly shown in the works that succeeded one another between 'La vida breve' (1913) and the harpsichord concerto of 1926, in which he attained his ideal of a classical purity of style, "enriched", as Mr. Campodonico puts it, "with the flesh and blood of Spain". It was Falla's great achievement to have integrated Spanish music into the main stream of European music, and by so doing to have won a place for himself as a pioneer among his contemporaries. The significance of Falla, and the exact place that can be assigned to him in contemporary music, is defined by the author as follows:

With each of two well defined zones, one occupied almost exclusively by the Latins and Slavs whose romanticism is inherited mainly from Debussy and Ravel, and the other, the expressionist zone, dominated by Schönberg with his all-out reaction against the nineteenth century, Falla had points of contact. On the one hand he opened a door with his chamber-music orchestra, his new polyphony and new feeling for colour and his anticipation of the music of today, while on the other, like Stravinsky and Bartók, he closed a whole romantic epoch, including that of Spain, which covered nearly two centuries of history. Moreover, in the concerto Falla repudiated folk-lore, as it were, in order to build his own music. From henceforward it relies entirely on its own merit, and not on its origin.

On the subject of the 'Atlantide', generally assumed to be Falla's *magnum opus*, although not a note of it has as yet been heard, Mr. Campodonico is able to give more precise information than has hitherto been available. Falla worked at it on and off for nineteen years—from 1927 until 1946; but when in that year he died the work was still unfinished, and Ernesto Halffter, to whom the task of completing it was entrusted, has not yet released the score either for publication or for performance. It was originally intended that 'Atlantide' should have its world première in Cadiz in 1956 to celebrate the three-thousandth anniversary of the founding of the city in which Don Manuel Maria de Falla y Matheu was born in 1876, but all sorts of complications arose and, although there have recently been rumours of a projected first performance at La Scala in Milan, the silence and mystery with which the work has always been surrounded remain as impenetrable as ever. Mr. Campodonico does, however (and this should be of great interest to students of Falla), give what I believe to be the first indication to be published of the general plan and lay-out of the work, which is described as a "scenic cantata in

three parts and a prologue"; this will be found on pp. 168-9 of the volume under review. Like all its predecessors in this series, the book is attractively presented, and the many and often fascinating illustrations which adorn it are particularly well chosen. The publication of the complete work in English is something to look forward to, for it can safely be predicted that Mr. Campodonico's scholarly study is likely to remain for a long time the most authoritative account we have yet had of Spain's most famous twentieth-century composer.

R. H. M.

Die Reihe, ed. by Herbert Eimert & Karlheinz Stockhausen. No. 5: *Berichte; Analysen*. pp. 123. (Universal Edition, Vienna, 1959, 12s.)

When the first issue of the magazine *Die Reihe* was published in Germany five years ago two further volumes were announced as being in preparation, one to be devoted to Webern, the other to Debussy. That special Debussy issue in fact never appeared, but now the latest issue of *Die Reihe* opens with a long article by the magazine's editor Herbert Eimert on Debussy's ballet 'Jeux'. Although Webern stands unrivalled as the supreme father-figure of serial music, the name of Debussy is constantly invoked in the pages of serialist publications, and serial composers claim to find correspondences between his work and their own mode of thought. In certain works of Pierre Boulez, in 'Le Marteau sans maître' and the two 'Improvisations sur Mallarmé', the correspondences are obvious, although more general than particular. Any real affinity between Debussy and serialism, however, remains in doubt. Dr. Eimert's article is of a type familiar from the pages of *Die Reihe*. The various elements of the composition—tempo, dynamics, timbre, etc.—are statistically examined, graphs drawn, percentages and averages calculated. Thus we learn that in 'Jeux' there are 557 occurrences of *p* and *pp*, 62 of *f*, 2 of *ff*, etc., that 79% of the work is *p* and *pp*, 9% *f* and so on. The actual significance of such analyses is difficult to decide. Do they in fact tell us anything at all of consequence about the music, or is the music itself forgotten in the delights of statistical calculations? And does the comparison of these findings with similar figures derived from the study of Webern assist our understanding of either of the two composers?

It must, however, be remembered that Dr. Eimert is firmly committed to that school of 'total organization' of which Karlheinz Stockhausen is the most illustrious representative, and that it is from this point of view that he approaches the music under discussion. Stockhausen himself contributes two articles to this edition of *Die Reihe*. The first of these is a clear account of the development of electronic music from the time of the first experiments carried out in the Cologne studios in 1953, and the relationship between electronic music and the latest happenings in the field of instrumental music. His second paper deals with the organization of music in space and is a companion to the article '... how time passes ...' published in *Die Reihe*, No. 3. The problem of the spatial organization of music confronted the composer when he was at work on two of his most important compositions, the electronic piece 'Gesang der Jünglinge' and the later 'Gruppen' for three orchestras. Taken together, the two articles form a complete theoretical background to the compositions. Such

theoretical writing by composers on their own work can be of the greatest interest and value, whether you choose to accept or reject the conclusions drawn, the reasoning which led to these conclusions, or indeed the original premises themselves. Is there indeed any valid reason why all the various elements of a musical composition should be statistically related or are these elements, as is claimed, in fact equivalent? Was it perhaps in desperation that Christian Wolff remarked to John Cage: "No matter what we do it ends by being melodic"?

This statement brings us to the other great ideology of *avant-garde* music, indeterminacy—although, as George Rochberg has tried to show in a recent article in *The Score*, total organization and indeterminacy may have more in common than might appear at first sight. John Cage, the most notorious exponent of indeterminacy in music, is represented in this issue of *Die Reihe* by a lecture delivered by him in various centres during his European tour of 1958. Fortunately the original English text is reproduced at the end of the volume and thus we are able to ignore Hans Helms's eccentric and highly self-conscious typographical disposition of his German translation. The lecture consists of thirty charming and witty anecdotes intended to illustrate surprise, unpredictability and indeterminacy, many of the stories being taken from Buddhist and other Oriental sources. When approaching this music all accepted criteria must be abandoned; the only important question seems to be 'Does it make you listen?' The key word is 'process': "These pieces are not objects but processes essentially purposeless", sounds are just sounds and "the purpose of this purposeless music would be achieved if people learnt to listen". If, says Cage, having listened to the music people found that they much preferred the noises outside, "then that was alright as far as I was concerned." Anyone who heard John Cage deliver this lecture will recall just how plausibly it was presented, but Christian Wolff's warning remains: "They'll probably say you're naïve. I do hope that you can explode that idea". In fact we have yet to be convinced that "this is not idle talk, but the highest of truths".

R. L. H.

The Old Violin. By David Lockhart. pp. 152. (Dent, London, 1960, 12s. 6d.)

A charming book, which should be read by any girl or boy intending to take up music as a career. A small girl called Barbara Macpherson is inspired by the violin-playing of a Dr. Taut, who thirty years previously had been one of the greatest violinists of his day. She decides that she will be as great a player as he had been. Dr. Taut agrees to teach her, without considering the possibility that one day she will reach the top. One seems almost to share Barbara's feelings: her enthusiasm for learning the violin, her excitement before she is due to play at the Melchester Festival, her love for music, her realization that it is more than just "notes being played" ("It was as if music were a painting, but one in sound and not in colour"), and her gratitude and loyalty to Dr. Taut, who had sacrificed so much in making her the fine player she eventually became. There is a great deal to be learned from this very delightful story.

G. S. W.

REVIEWS OF MUSIC

COLLECTED EDITIONS

Fux, Johann Joseph, *Sämtliche Werke*. Ser. IV, Vol. 1: *La fede sacrilega nella morte del Precursor S. Giovanni Battista*, ed. by Hugo Zelzer. (Bärenreiter, Cassel & Basel; Akademische Druck- u. Verlagsanstalt, Graz, 1959, Sch.250.00.)

Fux was fifty-three years old when in 1713 the Emperor Charles VI appointed him assistant court conductor. Together with Marc' Antonio Ziani, the first conductor, he had to write at least one opera and one oratorio each year, in addition to his former obligations as a composer.

His first major dramatic work was the oratorio 'La fede sacrilega' in 1714. The libretto by the court poet Pietro Pariati deals with the plot of Herodias, the wife of Herod, and her daughter Oletria to denounce St. John the Baptist as a traitor and to force Herod to execute him. Pariati was a minor poet, incapable of dealing with so great a subject, and Fux, though already a famous musician, was a beginner as a dramatic composer. He had, until then, only written a few short one-act operas and the oratorio 'Santa Dimpna'. There was at that time virtually no stylistic difference in Vienna between an opera and an oratorio, except that the latter was generally written more carefully: the melodies are more expressive, the texture is more contrapuntal, the recitatives are often accompanied by instruments, and the orchestration shows a greater choice of instruments, such as *corni da caccia*, *chalmes* and *viole da gamba*, often in pairs. In few oratorios, however, can such daring harmonies be found as in that typically Viennese form, the *sepolcro*. This kind of *azione sacra* was, from 1660 onwards, regularly performed in the Imperial Chapel (or that of the Empress) once a year, either on Maundy Thursday or on Good Friday. It is from Antonio Draghi's *suonate* in the *sepolcri*, particularly in those from 'Il Terremoto' (1682) that Fux may have learned the technique of writing for chorus and orchestra.

The two madrigals in five parts at the end of the two acts of 'La fede sacrilega' are in fact most impressive pieces of music. The same mastery can be found in the sonatina (no. 43) which illustrates Oletria's dance. It is in a quick tempo in dotted rhythm and is taken up by the chorus, in ecstasy at Oletria's dance. Fux thus achieves an exciting dramatic climax. But the catastrophe is suspended by two arias, of which the second, that of Herodias, lacks inspiration. It was obviously a concert-piece for Fux's colleague, Francesco Conti, the famous theorbo-player. Conti, himself an outstanding opera-composer, was the theorbo player of the Hofkapelle from 1701 to 1732. The editor omits to mention that the aria 'Mesto amor' must have been composed expressly for Conti, who was the greatest virtuoso of his time on the instrument. We find another *pezzo di bravura* for the theorbo in Fux's opera 'Le nozze di Aurora' in 1722 (see my introduction to 'Costanza e fermezza', 'Denkmäler der Tonkunst in Österreich', Jg. XVII.) The action is taken up again in the aria in which John the Baptist prays to God to forgive Herod his sins.

Apart from these examples the oratorio cannot stand comparison with those of Ziani, Conti and Caldara, the contemporaries of Fux at the Viennese Court. The opening *sinfonia*, in particular, must have been written in great haste; how else could one explain the sequence of barely disguised parallel octaves in the 'Allegro' (p. 5)? It is hardly believable that the *sinfonia* is the work of the same musician who, in 1701, had written the 'Concentus musico-instrumentalis', a masterpiece in its conception and structure.

The introduction to 'La fede sacrilega' by Leopold Ergens is mainly a summing up of the facts which we find in Köchel's masterly book on Fux (1872), a model of historical accuracy and of sound judgment in the appreciation of Fux's position and musical talent. The realization of a *basso continuo* is always open to criticism; but without going into details it must be said that Hugo Zelzer in general makes the harpsichord part too involved and too high in the right hand. He is also mistaken in assuming that the stormy aria 'Fra due nemi e fra due venti' is an Andante; it is obviously an Allegro agitato.

This is the first volume of a complete edition of Fux's works, and it appears just in time for the tercentenary celebration of his birth in 1660. It is astonishing and, I regret to say, most unscholarly that the editors of the volume neglect to mention the paramount importance which the founder of the 'Denkmäler der Tonkunst in Österreich', Guido Adler, attached to Fux as early as 1894 by publishing a great number of his most important works in Jg. I, II, IX, XVII and XXIII, edited by himself, Habert, Rietsch and myself. 'La fede sacrilega' is certainly one of Fux's less significant works. It may be argued whether it was wise to begin the publication of a *Gesamtausgabe* with the present oratorio instead of starting with a work in which his talent shines forth undimmed by incidental weakness. Such works are the *a cappella* Masses, the *partitas*, his *sepolcri* 'Il fonte della salute' (1716) and 'Gesù Cristo negato da Pietro' (1719), and among his works for the stage (apart from 'Costanza e fermezza'), the fairy-tale opera 'Angelica', which was praised in a letter to Pope by Lady Mary Wortley-Montague. At present Fux is known mainly as the author of the 'Gradus ad Parnassum'. The time is certainly ripe for his full recognition as a composer. E. J. W.

ANTHOLOGIES

A Treasury of Early Music, ed. by Carl Parrish. (Faber & Faber, London, 1959, 30s.)

Anthologies, one supposes, are compiled for delight or instruction, or aim at a judicious balance of both. If the spirit of delight comes but rarely to the peruser of an anthology of music, the reason may lie less in the compiler's emphasis on instruction than in the user's inability to realize the beauty of what is presented to him, especially if it be what is here called 'early music' (to 1750). It is a pity, therefore, that the gramophone records which accompanied Professor Parrish's book on its publication in the United States are not with it here. And if the pedagogue's purpose has had more to do with his choice than the collector's taste, this

is largely due to the special requirements of courses in music in American universities, as well as to the fact that his collection of fifty treasures is a companion volume to his earlier 'Masterpieces of Music before 1750' (done with J. F. Ohl). Since "none of the composers represented in one is found in the other", this box contains no jewels by such famous craftsmen as Machaut, Dufay, Josquin, Palestrina, Byrd, Monteverdi and Purcell. But it would hardly be fair to call it an anthology of second choices, since we have, among others, Dunstable, Morales, Tallis, Merulo, Dowland and Blow. Given his self-imposed limitations, there is little to quarrel with in the editor's choice.

Moreover, he has supplied a commentary on each item, translations of the texts, and indications of sources, modern editions and available facsimiles. The music is clearly reproduced, in a larger size than that used in 'Masterpieces' and therefore more comfortable for reading and performance, though the words of some vocal polyphonic pieces are necessarily rather crowded. And the way in which Anthonello de Caserta's 'Notes pour moi' have been placed on the staves (following Apel in 'French Secular Music of the Late Fourteenth Century') makes any attempt to sound them very unlikely. Two bars of 6/8 in the *cantus* have been set against three bars of 2/4 in the lower voices; it can just as well be transcribed with the lower parts in 3/4 and the bar-lines coinciding.

The commentary is useful in suggesting broad outlines and also giving detailed analyses, though some of the analyses give the user little credit for having ears and eyes of his own. The sources of the Tallis anthem 'Hear the voice and prayer' are given as Bodleian Library, E. 420-22 (Mus.Sch. should be added to some Bodleian shelfmarks here and elsewhere) and John Day's 1560 print, though neither of these has the diminished fourth in the first point to which the commentary draws attention. The second note of the *altus* is printed here as G instead of B, and the first untied note of the *cantus* in bar 11 should be F#. These flaws are not representative of the general standard of accuracy, which is high. The melody of 'Gloria tibi Trinitas' (p. 203) would better have been quoted from the Sarum Antiphonal, available in W. H. Frere's facsimile edition, rather than from the 'Liber Usualis', and the reader might want to know why the melody of 'Veni creator spiritus' should appear in English sources as 'Salvator mundi'. These are minor points, and Professor Parrish's book will be a serviceable anthology for those who have need of it. They will get unusually good value for their thirty shillings.

F. Ll. H.

BRASS ENSEMBLE

Schuller, Gunther, *Symphony* for brass and percussion, Op. 16. Score. (Malcolm Music, New York, 1959, 22s. 6d.)

This composer passes in Vienna for what Universal Edition scores describe as 'die musikalische avantgarde in der nachfolge anton weberns'. How he found his way into that company is a mystery, for the three works of his that I have come across (a string quartet, a suite for five horns, and this symphony) have nothing in common with the music of the so-called post-Webern school. He writes in a thick, lushly dissonant harmonic

idiom, with some use of serial technique. It is very efficient and effective stuff of a heavily purple romantic kind, spiritually more of the late nineteen-thirties than of today. The Symphony is an early work, scored for six trumpets, four horns, three trombones, baritone, two tubas and percussion. The composer is a virtuoso horn-player, and has exploited all his practical knowledge of instrumental technique and aural experience of the sound of massed brass. The interest of the work is more as an instrumental *tour de force* than as a symphony. The slow movement is scored almost entirely for the six trumpets, muted.

C. M.

CELLO AND PIANO

Jacob, Gordon, *Elegy*. (Williams, London, 1959, 3s.)

Martin, Frank, *Chaconne*. (Universal Edition, London, 6s. 9d.)

Skalkottas, Nikos, *Bolero*. (Universal Edition, London, 8s. 6d.)

Gordon Jacob's *Elegy* is something of a *tour de force* (if that is the expression for a mainly gentle piece) in that he sustains a melody for the cello for some seven minutes without a rest of any kind. But such an effort of manipulation cannot stir the uninvolved listener as much as a melody with more definite features. The *Chaconne* is simply the middle movement of Martin's violin sonata with the string part transposed down an octave. Although it does not call for the bottom notes it makes an impressive piece for the cello, of a useful length (about six minutes) for an artist seeking a solid item for a recital group. In his *Bolero* Nikos Skalkottas puts serial devices to audible and persuasive use, helped by strong rhythms—ready-made, of course, but expressed strikingly. The piece calls for good players who can toss off its difficulties (which are not wilful) with the necessary swagger.

I. K.

CHAMBER MUSIC

Cruft, Adrian, *Concertante* for flute, oboe, timpani (optional) and strings, Op. 25. Reduction for flute, oboe and piano. (Mills Music, London, 1959, 17s. 6d.)

Purcell, Henry, *Sonatas VI and IX* (1697), ed. by Robert Donington and Walter Emery. (Novello, London, 1959, 10s.)

Adrian Cruft's *Concertante* is a picturesque piece, but the ideas, for all the liveliness of their presentation, are rather insubstantial and tend to repeat themselves without adding much to the momentum of the music. They differ so widely that the overall impression is of a patchwork, but a brightly-coloured one.

It is extraordinary that while old chamber music of no pretensions pours from German presses one cannot obtain from English publishers more than a handful of Purcell's twenty-two trio sonatas in any parts at all, let alone in a scholarly performing edition. Life being as short as it is, even those professionals who reckon they know what is required blanch before the labour of rewriting for literal-minded performers most of the keyboard and much of the string parts—for the sake of some ten minutes of music, however fine. The present edition of Sonata VI (the one-movement ground bass in G minor) and Sonata IX (the 'Golden') from the 1697 set

shows in the score, which the keyboard-player uses, the original text of the three string parts and an editorial part for keyboard. The separate string parts are 'performing' ones which boldly incorporate trills, elaborations in the slow movements and interpretations (which vary with their context) of dotted rhythms.

Such boldness invites niggling but stifles it as well. If you know of a better relish, pour it in. The dish stands clean. If you don't, this will take you as near to this generation's Purcell as is likely. Curiously, it is possible to take precisely the opposite view about the dynamics of the final bars of both these pieces. A quiet end to Sonata VI, such as Dart's reading on the Argo recording, presumably entails renouncing two notable features in this edition: the crunching keyboard dissonances, partly (and quite legitimately) formed by a dominant pedal in the treble, and the interpolated cadenza which strikes a baroque attitude on the questionable basis of a diatonic seventh.

There is a thorough account of the sources and a proper list of variant readings. But let not the reader who is prepared to skip this part of the introduction miss the pithy remarks on performance which follow it, especially the warning not to play the piano "in supposed imitation of the harpsichord".

I. K.

Ginastera, Alberto, *Second String Quartet*. Miniature score. (Barry & Cía, Buenos Aires; Boosey & Hawkes, London, 1959, 15s.)

Hacquart, Carolus, *Sonata* (1686) for 2 violins, 2 *viole da gamba* and continuo, ed. by Gustav Leonhardt. (Universal Edition, Vienna, 1959, 6s.)

Pepusch, Johann Christoph, *Sonata*, D minor, for flute (or violin), viola and continuo, ed. by Hugo Ruf. (Bärenreiter, Cassel & Basel; Novello, London, 1959, 8s. 6d.)

Scarlatti, Alessandro, 4th *Sonata*, A minor, for flute, 2 violins, cello, bass and continuo, ed. by Alfredo Casella. (Ricordi, Milan, 1959, 7s. 6d.)

Schmelzer, Johann Heinrich, 2 *Sonatas* (1662) for violin, 3 *viole da gamba* and organ, ed. by Gustav Leonhardt. (Universal Edition, Vienna, 1959, 6s.)

Tate, Phyllis, *Air and Variations* for violin, clarinet and piano. (Oxford University Press, 1959, 12s. 6d.)

Ginastera's quartet is very well written in a somewhat Bartókian style and in 'arch' form with five movements. In the fourth movement, a rhapsodic theme and variations, the composer makes considerable use of quarter-tones. The piece should prove well worth hearing, for it appears to be exciting and yet richly varied in content. The Hacquart sonata is also well-written, serious and occasionally expressive. The movement called 'Bizzaria' contains some delightful *forte-piano* contrasts. It has been virtuously edited. The Pepusch I approached with a certain dread, fearing its resurrection to be yet another example of present-day musical necrophily. However it proved simple in style, but lively and attractive. The only original manuscript was severely damaged, so the editor has supplied some missing parts. These are not indicated in the score nor,

indeed, are they noticeable. The Scarlatti work is especially delightful, rich in invention and, in the slow sections, very expressive. The edition is beautiful to look at, but there are too many editorial markings and the part for *clavicembalo* is ridiculous. But since good performers do not use editorial continuo parts in any case, these defects are less serious than they sound.

The Schmelzer sonatas, if played on violin and three viols, will sound wonderfully rich. The second sonata contains some especially delightful exploitation of this contrast in tone, with a florid part for the violin and more sustained interludes for the viols. If played entirely on modern instruments, I suspect these works would sound very dull. The editing is again exemplary, though amateur players need to be guided over matters of tempo, and no such guidance is given here. Phyllis Tate's *Air and Variations*, though competently written, reminded me of Hindemith at his most trivial. I found the harmonic style turgid and the work as a whole uninteresting. It needs performers with a high degree of professional skill, though it does not require any miracles of ensemble. R. J. D.

CHORAL MUSIC

Buxtehude, Dietrich, *Ist es recht, dass man dem Kaiser Zinse gebe oder nicht?*, ed. by Bruno Grusnick. Score. (Bärenreiter, Cassel & Basel; Novello, London, 1959, 10s.)

Schwinget euch himmelan, Herzen und Sinnen, ed. by Bruno Grusnick. Score. (Bärenreiter, Cassel & Basel; Novello, London, 1959, 11s. 6d.)

Caldara, Antonio, *Laudate pueri Dominum*, ed. by Rudolf Ewerhart. Score. (Arno Volk, Cologne, 1959.)

Cruft, Adrian, *A Passiontide Carol* for contralto solo, chorus and orchestra. Vocal score. (Elkin, London, 1959, 1s. 6d.)

Handel, George Frideric, *Donna che in ciel*, ed. by Rudolf Ewerhart. Score. (Arno Volk, Cologne, 1959.)

Knessl, Lothar, *Motetto I per il Natale*. Vocal score. (Universal Edition, Vienna, 1959, 7s. 6d.)

Mozart, Wolfgang Amadeus, *Missa brevis*, G major, K.140, ed. by Walter Senn. Score. (Bärenreiter, Cassel & Basel; Novello, London, 1959, 28s.)

Purcell, Henry, *Evening Service*, G minor, ed. by Maurice Bevan. Vocal score. (Oxford University Press, 1959, 2s.)

Schütz, Heinrich, *Sumite psalmum*, ed. by Christiane Engelbrecht. Score. (Bärenreiter, Cassel & Basel; Novello, London, 1959, 17s. 6d.)

Warner, Theodor, *Missa brevis*. Score. (Möseler, Wolfenbüttel; Novello, London, 1959, 10s.)

The sacred cantata by Buxtehude is one of his few settings of Gospel texts, this one consisting of two verses from St. Matthew. There are three main sections; a four-part chorus with an extended introduction for the string ensemble and continuo; a trio (A.T.B.) also with instrumental *ritornelli*, which is a strophic setting of a three-verse poem; a strong, homophonic chorus. This is a nicely edited and cleanly produced edition,

with German text only. The secular cantata is a setting of an eight-verse poem for S.S.A.T.B., describing the glories of the town of Lübeck. A Swedish friend of Buxtehude's apparently substituted the word Stockholm for Lübeck, and the editor suggests that choral societies might well do the same today (providing one's town does not possess too many syllables, presumably). It is a gay work, but there is a great deal of repetition—the music for verses 1, 2, 3, 5 and 7 is virtually the same but for different collections of voices. Verse 8 has an extended Amen which explores a little new ground. The whole work is in G major, and the *ritornelli* are the same each time. It is scored for three violins and continuo, and the edition is of the same high standard as the previous one.

Choral societies should welcome the lovely cantata by Caldara (although the beautifully produced score looks very expensive). The solo part is somewhat exacting, but the chorus parts are straightforward though not very extensive. There are eight movements nicely contrasting in key, texture and scoring—the accent throughout is on joy. It is scored for soprano solo, S.A.T.B., violins and continuo, and has the advantage of a Latin text, which makes it much more possible for the majority of choirs. Adrian Cruft's 'Passiontide Carol' is a very imaginative work which, though some of its magic will be lost without its proper accompaniment of strings and percussion, can be made adequate with piano or organ accompaniment. The Handel cantata is from the Rome set of the first years of the eighteenth century. It comprises a French overture, four recitatives, three arias, and a final chorus which is the most exacting part of the work. At the cadences in the recitatives the editor has for some reason reverted to the contemporary habit of underlaying the continuo bass to coincide with the vocal cadence: the result is sometimes sense and sometimes nonsense. There are no suggestions for appoggiaturas or cadenzas in recitatives and arias. Otherwise the edition has been prepared with much care. It is scored for soprano solo, S.A.T.B., strings and continuo.

There is no doubt that, with an extremely accomplished eight-part choir the basses of which can sing bottom C *ff* and longish passages between bottom C and the fifth above, and the sopranos of which have a high *tessitura* including top C, the motet by Lothar Knessl would be an exciting experience. The harmonic content is original and striking, the counterpoint is often ingenious and always effective, and there are some impelling rhythms. But in some places the combinations of different rhythmic groups are so complicated that it is difficult to see how they could be made to sound effective even after much practice. I hope a bold conductor and a courageous choir will some day give us the opportunity of hearing the work.

There is painstaking research and editorship in the score of the little Mozart 'Missa Brevis': ten pages of *Vorwort* and five pages of facsimiles. The twenty-seven pages of music contain nothing of startling originality, but it is all very pleasing. On the whole the new edition by Maurice Bevan of Purcell's Evening Service in G minor causes one to be surprised at the comparatively small number of inaccuracies in the old edition of Vincent Novello. Maurice Bevan has thinned out the accompaniment, righted a few wrongs, made honest men of the few who have always taken

the opening of the Nunc Dimittis 'Gloria' at a slow speed, and transposed the work up a whole tone. The latter is a vexed question because G minor is too low and A feels too high. The editor's most interesting discovery, from the York vocal scores, is the inscription over the 'Gloria' of the Nunc Dimittis: "Gloria Patri, composd by Mr. Rosengrave junior".

Schütz's setting of five verses from the Psalms of David is splendid stuff. Throughout solo voices and chorus alternate in *concertato* style, and further variety is provided by the different instrumental accompaniment in the solo sections—sometimes the two violins, or the three trombones, or the continuo by itself. It was identified by the editor in the library at Cassel, so this is its first publication. The result is a model of good editorship. Theodor Warner's 'Missa Brevis' ('Kyrie' and 'Gloria' only) is scored for S.A.B. and string orchestra, and the middle voice part contains top F's, thus demanding female contraltos. The music is atonal, but the voice-parts are so well written that it should present few problems in performance.

B. W. G. R.

Haydn, Joseph, *Te Deum* for chorus, orchestra and organ, ed. by H. C. Robbins Landon. Vocal score. (Doblinger, Vienna & Munich, 1959.)
Morley, Thomas, *Collected Motets*, ed. by H. K. Andrews & Thurston Dart. (Stainer & Bell, London, 1959.)

Haydn's *Te Deum* for the Empress Marie Therese, although promised for some years, was not composed until around 1800, after various delays and obstruction caused by his own patron, Prince Esterházy. It is very likely that one of the earliest performances was given at Eisenstadt during a visit of Lord Nelson and Lady Hamilton in the autumn of 1800.

A large orchestra is needed: flute, two oboes, bassoon, two horns, three trumpets, three trombones (with the choir), timpani, strings and organ. There are no soloists and the duration is about twelve minutes. From this it may be rightly deduced that the music is on the whole pretty brisk and in what we might call 'Short Service' style. Hardly "one of Haydn's sublimest creations", as the editor claims, it is high-spirited and genial, set mostly in block-writing, 4/4, in C major. The three main sections of the canticle are made formally clear: 'Tu rex gloriae, Christe' makes use of the opening phrase, and there is a short adagio section in C minor, 'Te ergo quaesumus', before the last part. The final words, 'In te Domine, speravi' and 'Non confundar in aeternum', join forces as subject and countersubject of a spirited fugal movement.

The vocal score has been very well prepared; the only mistake I have noticed is in the soprano part, p. 12, bar 3: either the second note should be a semiquaver or (more likely) the rhythm should be the same as in alto and tenor. Karl Trotzmüller's reduction of the orchestral score is playable on the piano and transparent in texture.

The task of collecting and editing Morley's motets has been divided between H. K. Andrews and Thurston Dart, and the results made consistent in accordance with the editorial principles of the publishers. Nevertheless, some discrepancies still arise. For instance, while the original pitch is made clear and is changed in transcription to one more convenient

where desirable, the editors do not agree on key signatures after transposition. Andrews keeps his signatures consistent (e.g. No. 5, where one flat transposed up a tone becomes one sharp); Dart does not necessarily do this (e.g. No. 1, where one flat transposed down a tone becomes four flats—this means that any *D*♯ has to be marked by the editor in small type reserved for *musica ficta*, although the note was originally clearly specified by the composer). Time signatures are inconsistent with both editors: I should have preferred a crotchet of different speeds to be the unit in all the pieces (except No. 2, which is in triple rhythm), particularly considering the general halving of note values. There are also far too many expression marks; some suggestions of dynamics and feeling are helpful, but the excessive overlaying met with here is liable to be more difficult in practice than having only the notes to go on.

A few of Morley's motets, such as the 'Agnus Dei' (not a Mass movement) and 'Nolo mortem peccatoris', are known and performed; these are, however, among his simpler and shorter works. Possibly the association with secular music which his name arouses has contributed to the fact that the larger motets (four à 5 and two à 6) remain almost unknown. There is fortunately no longer any excuse for oblivion. With the exception of 'Domine non est exaltatum', composed at the age of nineteen (which should encourage many a despondent counterpoint student), these works are of superb quality and show considerable variety of mood and style. The closest affinity in musical language is with Byrd, but there are traits of Italian style which give Morley some of the character of Giovanni Gabrieli's polyphonic manner. The minor seventh leap in the soprano on the word 'nescio' at bar 34 of 'Eheu sustulerunt Dominum', and such melodic contours as the minor sevenths in 'Nolo mortem peccatoris', bars 28-30 etc., together with the harmonic relation of *C*♯-*C*♭ in bar 30, are typical of Byrd; while such harmonies as the augmented fifth in bar 20 of 'Domine Dominus noster', the augmented imitation between the sopranos at bar 63 of 'Laboravi in gemitu meo', the succeeding passage in thirds and the imitation rising by step on the word 'lachrymis' at bars 70-1 appear to have resulted from Italian influence.

A high standard of accuracy is shown throughout the edition, and each motet is provided with an English translation, adaptation or other suitable text. There are presumably one or two mistakes by the composer, even outside his very youthful motet—for instance, consecutive octaves in bar 11 of 'Domine Dominus noster'; the keyboard reduction is slightly adrift at bar 41 of 'Gaude Maria Virgo', the semibreves in the 'source bar' of 'Nolo mortem peccatoris' should be dotted except in first tenor, and the first soprano clef is one line too high in the corresponding place of 'O Amica mea'.
J. D.

CLARINET TRIO

Cooke, Arnold, *Suite* for three *B*♭ clarinets. Miniature score. (Oxford University Press, 1959, 5s.)

An inventive and witty piece in four short movements, the first and last crisp and rhythmical, the middle two melodically more expressive. The simple and attractive neo-classical style has character and distinction.
C. M.

FOLKSONG

The Traditional Tunes of the Child Ballads, with their Texts, according to the Extant Records of Great Britain and America, ed. by Bertrand Harris Bronson. Vol. I, Ballads 1-53. (Princeton University Press, N.J.; Oxford University Press, 1959, £10.)

In 1857 Francis James Child, acknowledged the most learned of ballad scholars, first published his 'English and Scottish Ballads', revised, enlarged and furnished with a great *apparatus criticus* as 'English and Scottish Popular Ballads' in the Harvard edition of 1882-96. It was, as Professor Bronson, of the University of California, says, a marmoreal work: and it was roughly contemporary with William Chappell's 'Popular Music of the Olden Time', a musical companion (by intention) of the Ballad Society's recension of the Roxburghe and Bagford Ballads. The similar titles of the two works underline the differences of the field in which their authors moved, a difference struck by Professor Bronson's use of the word 'traditional' in his own long-awaited companion and supplement to Child; for these tunes gathered from manuscripts, field-collecting notes and sound-recordings are communications by performance, exemplifying the creative art of oral tradition¹, inseparable from the singers' texts. Hence the title of the present book, which is no substitute for the parent work, nor can profitably be used without it. The 'popular ballads' for which Chappell sought to find music were (with a few exceptions) written to fit existing tunes, and exasperated though the reader may be by the confusion of terminology he is, with the findings of ethno-musicology behind him, and the examples of British tradition (in the widest sense) before him, better able to apprehend the distinction than the reader of a generation ago.

Child died just after what Cecil Sharp described as "the first systematic attempt" to collect folksongs existing "in the mouth of the people" had been made by Sabine Baring Gould, and he was never to know that his belief that oral musical tradition was dead beyond recall among English-speaking peoples was unfounded. From collections made in Scotland, Northumbria, Southern (chiefly South-west) England, Eastern America, Newfoundland and Nova Scotia, Professor Bronson's first volume, corresponding to one-sixth of Child's entire corpus, offers between one and 140 tunes for each of 43 ballads out of Child's 53 in Vol. I of 'English and Scottish Ballads'.

It is usually accepted that songs for which a great number of tunes are known and which have the widest geographical distribution are the most genuinely 'traditional', the most deeply rooted in the past. Such, in the present volume are 'Lady Isabel and the Elf-Knight' ('The Outlandish Knight' of late versions), 'Young Beichan' ('Lord Bateman'), 'Lord Randal', 'The Two Sisters', 'The Elfin Knight' ('The Lover's Tasks'), 'The Cruel Mother', all of which, except 'Young Beichan' and 'Lord Randal', are in their finest, probably earliest, versions supernatural and exhibit the dissolution in process of time of the supernatural into the merely ribald, while the remaining two eke out their existence with

¹ See A. P. Shaeffer, 'Musique populaire et art musical', in *Journal de Psychologie* (Paris, 1951).

burlesque. The author's satisfaction is therefore divided between such examples with very numerous variants, and unique tunes, found where none hitherto was known, for some half-dozen ballads that include 'King Orfeo', i.e. Orpheus (noted by Mr. Patrick Shuldham Shaw in the same island—Unst—from which Child acquired his text) and 'Sheath and Knife', a ballad which Swinburne described as "above all comment and beyond all praise . . . so perfect in beauty, so pathetic in noble sweetness of metre".

The fragmentary text recovered with this last tune recalls the reader to Professor Bronson's introduction and his exposition of Child's purpose and method, and of his own: to his warning that since singers have their own textual versions and musical variants, displaying sometimes creative development, sometimes corruption, there can be no clapping together of Child's texts with discovered tunes, and that exemplifying a living musical tradition may mean preserving also texts that Child would have discarded because they were so "mean and stupid" he had "scarcely patience or stomach to read them". The reader is then further recalled to the assertion that the tune dictates the pattern of the text—an assertion curious to those who associate 'folksong' with a predominance of verbal communication, a clear, 'unaffected' manner of singing, one syllable to a note. None the less, however much more familiar may be such straightforward singing, sound-recording, in lieu of personal experience, shows that there exists in certain parts of Britain a singing style, too widespread to be termed an idiosyncrasy, in which the voice leans upon certain musical stresses, regardless of verbal sense and metre, dragging a syllable over two or more notes in such a way as to make the words not only almost inaudible but unintelligible. Even so, it is difficult to accept so categorical an assertion as a general principle.

Child did not adopt the Herderian concept of 'the folk' and their songs with its ideological implications, though in selecting ballads for publication from a vast accumulation he proposed to exclude "minstrelsy" and "broad-sides with printer's ink in their veins". Nevertheless, in the end he included much that had only remotely 'genuine' connections with popularity, or might be said to have 'traditional predecessors', and grouped the whole into such categories as riddling, domestic tragedies, verse-tales derived from romance, and ostensibly arranged the examples by stanza-pattern. The outlines of this classification are blurred for the reader by textual variants, but this was the known principle employed, and it has been used again by Professor Bronson to display the morphology of the tunes indispensable to ballad entity.

To this end not only has 'Child order' been preserved in respect of the ballads themselves but the tunes for each ballad are grouped by structure-pattern and modality, while the headnotes are purposed "to perform for the melodic tradition of each ballad a service analogous to that of Child's headnotes to the text". It is of some interest to place these notes beside those written by Cecil Sharp for his 'Select English Folk Songs' 1921 (reprinted 1959). These are Sharp's *obiter dicta*, prefacing what was intended to be the first part of a great collection of folk music from England and America, never completed. About half-a-dozen ballads and songs are common to the present volume, and the notes afford a

striking comparison between the style and outlook of the two authors, the one still seeking to convince the musical world, the other secure in the acceptance, in America, of folksong as an academic study.

But can one agree with Professor Bronson in crediting to 'The Two Magicians' the songs 'Hares on the Mountains' and 'O Sally my Dear'? Sharp (like Child) cites the wide distribution of the text in song or story through many European countries and unmistakably regards it as a tale of magical transformations. He offers no suggestion that the two songs, with their string of obscene clichés, are connected with it either generically or superficially. If one were looking for a cognate to them, is not the fourteenth-century coney-catching 'Canto di donne che cacciano si conigli' ('Giovanne tutte') nearer the mark in both sense and spirit?

This leads one further to remark the absence of editorial comment upon the texts additional to Child, or on misapprehensions displayed by collectors who, for instance, transcribe 'Rozz-Mary and Time' thereby revealing a lack of recognition of the nature of the so-called 'plant-refrains' as 'elegant eroticisms' with a consistent meaning. Does not Professor Bronson lean somewhat too much towards the possibility that these refrains may illuminate the geographical provenance or antiquity of the ballad? This kind of basic English, found also in medieval poetry, persists, in some degree to the present century. And in his insistence that "the ballad-refrain . . . is an effect derived from singing; not independently conceived and prompting to musical accompaniment" is he not once again, as literary and musical scholars are prone to do, sealing off folksong from the life and circumstances that engendered them? Has he forgotten—or ignored—how and when ballads such as these were sung: by men or women working with their hands, adding their refrain to the singer's long succession of stanzas without lifting eye or hand from work, and often using the refrain as a means of counting the process of labour? The social background of folk music is long overdue for study, and there is no indication so far that it will form part of an *apparatus criticus* appended to the completed present work and provide a needed revision of Child's notes and glossary.

Like Child, Professor Bronson goes beyond the strict interpretation of 'tradition', and his references to "virtuoso variations" in the Fitzwilliam Virginal Book and the "Playfords" [*sic*] only interest in Child ballad-tunes as phrasal units for dancing ring strangely, the more so when so few tunes in the Fitzwilliam book can be associated with traditional ballads and the tunes in the material editions of 'The Dancing Master' (i.e. between 1651 and 1686) are demonstrably more numerous related to broadsides of unmixed printer's ink, without 'traditional predecessors', than to ballads of tradition. The references to Playford appear, indeed, to be founded on dependable and out-dated information. More persuasive are his arguments for abandoning the mode of printing folksongs adopted since 'Northumbrian Minstrelsy' (1882) provided a musical companion to the Percy Society's 'Ballads and Songs of the Peasantry of England', and later employed in such major publications as *Journal of the Folk Song Society* and 'English Folk Songs from the Southern Appalachians', viz.

* See 'New Oxford History of Music', iii, p. 384.

underlying the words to the tune, thereby "fixing it in an inflexible authoritative paradigm to which all that follows must conform". From this follows naturally his suggestion that once the past has been surveyed vocal recordings, "the living, truthful record", should supervene upon the "dim reflection" of transcription.

But when Professor Bronson states Gummere's dilemma—"either ballads are the surviving specimens of a genre . . . called popular because in its main qualities it is derived from the 'people' [in which case] they can be treated as a closed literary account . . . as an outcome of conditions which no longer exist and cannot be revived; [or] while conditions of oral transmission may be changed there is nothing to prevent the daily production of ballads which may become . . . as popular as any in our collections"—and comes down in favour of the second alternative (which Gummere rejected), seeing new means of oral transmission in the radio, the gramophone, television and cinema, the English reader brought up on Sharp draws back, like Gummere, dismayed. For Sharp, who uncompromisingly adopted Herder's concept, and conceived of folksong as an art *sui generis* pertaining to a people themselves *sui generis*, could not thereby admit a continuation of tradition in the exploitations of commercial entertainment.

Nor has the reader done with the eternal exasperation which the inconsistencies of folk music inspire. In the long list of acknowledgments, in the meticulous attributions to the collectors on both sides of the Atlantic whose researches have furnished the hundreds of tunes contained in this first volume alone, and who here find their lasting memorial, none pervades the whole work as does Cecil Sharp, whose 5,000 manuscript records provide its 'vertebrate column'. However radically Sharp might disagree with Professor Bronson, it is here, in 'The Traditional Tunes of the Child Ballads' that, in his centenary year, he finds his apotheosis in the English-speaking world. M. Di-S.

HARPSICHORD SOLO

Locke, Matthew, *Keyboard Suites*, ed. by Thurston Dart. (Stainer & Bell, London, 1959.)

Morley, Thomas, *Keyboard Works*, ed. by Thurston Dart. (Stainer & Bell, London, 1959.)

Locke's music for harpsichord consists of five suites (although this term is editorial) and eleven other short pieces; they are edited mostly from seventeenth-century printed sources—'Melothesia' (1673) and 'Musick's Handmaid' (1663 and 1678). All the pieces are short and slight, but Thurston Dart has done a valuable job in increasing our knowledge of keyboard music between the Elizabethans and Purcell, and in fact Locke falls into place very much as might be expected. The pieces are almost all based on dance music, and the suites with one exception have *Almain*, *Corant* and *Sarabande* as their central movements. There are also some more individual titles, such as 'Virago' and 'The Simeron's Dance', these being somewhat comparable with the descriptive titles of the virginalists. The third suite is possibly the best collection of movements, with a prelude

that will repay careful study of the technique of playing the harpsichord—there is even considerable affinity with Couperin's first preludes. Sarabande movements should not be played too slowly, and the technique of embellishment for repeats, as written out in No. 35, may be incorporated in other movements by improvisation. In the seventeenth century musical language was constantly shifting, and a number of harmonic features appear which seem either personal characteristics or somewhat forced progressions. Many of these effects are stocks-in-trade within the limited tonal framework; a number of sounds supposedly characteristic of Purcell occur in Locke, such as the ornamental melodic resolution of G to F by way of F# (No. 31, bar 16), and the sequential chromatic rising phrase from E to G (No. 29, bar 6). The note to No. 35 is baffling; it should presumably apply to the previous piece.

Eight of Morley's thirteen keyboard pieces appear in the Fitzwilliam Virginal Book and have been available for a long time; the other five are taken from the Bull Virginal Book at the Fitzwilliam Museum, Cambridge, and the Forster Virginal Book in the British Museum. Thurston Dart also gives the Cosyns book as a source, but no mention is made of this under any of the pieces in the Notes. The types of music are largely pavans and galliards and variations on harmonic basses. There is a fantasia, probably for organ, in the style of a coloured motet, similar in treatment to Italian organ music of the sixteenth century. Aside from this fantasia, the pieces are unpretentious and light, but demand very skilful handling in performance. The pavans and galliards consist of three statements (of which the second modulates to a simply related key), and a more ornamented and running reprise of each. The variations repeat their harmonic structure each time, with varied and generally increasing energy and virtuosity in the added music. These procedures are combined in the 'Passameasures' and 'Quadro Pavans', which as Dart points out, are English forms of *passamezzo antico* and *passamezzo moderno*. These are harmonic bass variations; the first has three statements and reprises, the second two statements, of which the second may be considered a reprise of the first. The best known of Morley's keyboard works, 'Goe from my window', has variations both on the harmonic structure and on the tune; more frequently the bass is preserved and the invention occurs in the right-hand part, but in variations 5 and 7 the new figuration is given to the left hand while the right hand plays the tune.

The editions of both these composers are scrupulous and thorough; I find the procedure in the Morley volumes preferable to that in the Locke. Whereas in Morley original rhythms, ornaments and key signatures are preserved, and suggested solutions to problematical points made in the notes, in Locke these are changed, with a resulting harvest of double dots, all ornaments cut and dried in late Baroque notation (in spite of the admission in the Morley volumes that "the interpretation of these still remains a matter of some dispute"); and a change in the key signature of the second suite, which in some of the movements makes more work than it saves. They are small points when set against the great merits of these volumes; but I usually find that the most satisfactory working text is one in which an editor has followed the policy of leaving well alone wherever possible.

J.D.

HORN AND PIANO

Lewis, Anthony, *Concerto* for horn and string orchestra. Version for horn and piano. (Lengnick, London, 1959, 9s. 6d.)

Dedicated to the late Dennis Brain, this fine work is in three separate movements following the traditional order of contrasts. It is personal and original without preoccupation with originality, and with its first-rate string writing will commend itself to string orchestras no less than to horn soloists. The binary first movement is carried mainly by the strings in close-knit diatonic polyphony, sharply dissonant as its lines converge and branch. The horn is here occupied almost throughout with the development of a descending triad introduced by the note above—the unifying theme of the movement—and has no share in the strong and tempting semiquaver figures with which the strings maintain the movement's energy: this, with due respect to the composer's design, might possibly be a soloist's criticism against the work as a concerto in the ordinary programme sense, though he finds plenty of fast passages in the finale. The second movement, *Recitative and Aria*, shows how Professor Lewis can write a grateful *cantabile* and accompany it in ingenious ways. The final *Allegro con spirito* makes masterly use of its rich thematic material; true to tradition it is the least original of the movements, giving the performers full scope for a show of confident brilliance. The publishers are to be congratulated on their clear production and the good turn-overs in both parts.

A. C. B.

Norden, Hugo, *Passacaglia*, F major. (Chester, London, 3s. 6d.)

The theme is a twelve-note row, tonally harmonized. It is a competent piece, of purely academic interest (unless it has some technical virtue for horn-players). Within the chosen limits of style the variations are well contrasted in texture and figuration.

C. M.

ORGAN

Bach, J. S., *Prelude, Trio and Fugue*, B \flat , ed. by Walter Emery. (Novello, London, 1959, 5s.)

Mr. Emery has done a useful service in publishing this version of familiar works, particularly as it is not recorded in Schmieder's thematic catalogue. The manuscript comes from a collection made by Benjamin Cooke, organist of Westminster Abbey, who attributed the music to his predecessor, John Robinson. Since the handwriting is that of Cooke and his son, it is evident that they must have copied from a manuscript in the possession of Robinson; and since Robinson died in 1762, this must be one of the very earliest works by Bach to reach this country. The prelude is a transposed version of the well-known prelude in C major (BWV 545), but without the first three bars and with a different coda. The fugue is virtually a literal transposition of the fugue associated with the same prelude. The trio is a version of the finale of the G minor sonata for bass viol and harpsichord (BWV 1029). A short Adagio comes between the prelude and the trio, and an even shorter 'Tutti', improvisatory in character, between the trio and the fugue.

A version of the C major prelude without the three introductory bars is known from other sources, though it differs from the present text in stopping short before the coda. Mr. Emery, in a preface which is not too easy to follow but is rewarding in the long run, makes out quite a good case for supposing that the present version is a transposition of Bach's original text, and that the transposition was done by the composer. The same argument applies to the fugue. Whether Bach himself was responsible for incorporating the trio it is impossible to say. At any rate the Adagio and the Tutti do not look as if they were authentic. Mr. Emery also suggests that the original version of the prelude was written when Bach was at Arnstadt or Mühlhausen, in other words before 1708. This seems very early; but as he says, the datings of quite a number of works have been proved to be wrong in recent years.

J. A. W.

PIANO DUET

Du Plessis, Hubert, *Prelude, Fugue and Postlude*, Op. 17. (Novello, London, 1958.)

Du Plessis shows sympathetic resourcefulness in writing interesting music without pitching intellectual or technical demands too high. The pieces make a pleasant suite but are not inseparable. The fugue builds well and the postlude dances brightly with neat modulations.

I. K.

VIOLIN AND PIANO

Arnell, Richard, *Variations on an American Theme*, Op. 76. (Lengnick, London, 1958, 5s.)

Barlow, David, *Theme and Variations*. (Novello, London, 1958, 4s. 6d.)

Rawsthorne, Alan, *Concerto No. 2*. Arrangement for violin and piano. (Oxford University Press, 1959, 17s. 6d.)

Sonata. (Oxford University Press, 1959, 12s. 6d.)

Arnell's Variations are very eclectic in style. Not that this matters when, as here, each little movement presents a lively image, dexterously outlined and never too long for the slight but bright musical ideas which make this a charming piece. Barlow deploys a gift of picturesque melody and rhythm in his short variations. He has felt justifiably secure in ending with a slow and quiet one, and the sum of the music, though small, is satisfying.

Comparing Rawsthorne's second violin concerto with the first, which made a marked impression by its power and passion, one is disappointed. The strongly individual vocabulary which served in the first to canalize and enhance the emotion seems here, in spite of many beautiful moments, to constrict the thought, or at least the expression of it. One is bound to credit a composer of Rawsthorne's eminence with something to say, but the impression gained from rather many of these pages is of mannerism rather than eloquence—though a manner of speech both recondite and skilful (indeed often compelling) in its artifice. Many compositions are published annually which achieve no more, but one hopes that Rawsthorne is too young a composer to live on his capital. The three movements are

an Allegretto, a rhapsodic Lento and a set of variations on a wistful tune with characteristic side-slips in its harmony. There is much more variety and interest in the sonata. In the first movement ideas follow quickly upon each other in a strongly rhythmic frame, and the second is a mysterious waltz in which ghostly harmonies flutter round the muted violin. The third movement is called Toccata and is a corker to play at anything like the marked speed. It makes great play of a three-in-a-bar rhythm superimposed on a fast polka-rhythm. The oblique harmonies of the opening of the sonata emerge here, and take charge of the striking Adagio epilogue.

I. K.

Bush, Geoffrey, *Sonata*. (Augener, London, 1959, 15s. 6d.)

Martin, Frank, *Sonata*. (Universal Edition, London, 14s. 6d.)

In writing a one-movement violin sonata Geoffrey Bush seeks elbow-room for his pronounced lyrical gifts. The tranquil pastoral style of the opening pages has an unhurried grace which raises expectations that are only partially fulfilled, because the succeeding ideas (and there are plenty of them) begin well but without exception break into sequences, leading to a monotony which the felicitous instrumentation and the subtle ear for euphony cannot relieve.

Frank Martin's violin sonata is dated 1931-2. The first is an unorthodox movement. Its main subject is a gay tarantella tune very like that of the last movement of Debussy's violin sonata. Martin does not hesitate to bring it to a full stop in the tonic nearly half-way through the movement, and thereafter to defy sonata notions by writing a long but powerful tune on a pedal-point which is given two varied repeats—the first in the guise of a strict-time cadenza for violin. It is only when a third variation is almost finished that the key changes and the earlier materials briefly return. The effect is drastically to throw the weight of the sonata on to the next movement, a well-sustained chaconne with canonic writing as impressive as it is ingenious. Canon, making bitonal effects in a strong tonal setting, is also a feature of the dance-like last movement, whose main subject shows its affinity with that of the first as the work nears its dashing conclusion.

I. K.

Mr. William Scheide writes from Princeton to point out that the article 'The Authorship of Bach's Cantata No. 15' by Angela Maria Owen (January 1960, pp. 28-32) owes far more to his researches than would be assumed from the brief footnote on p. 29. It is clear from copies of the correspondence between Mr. Scheide and Dr. Owen that we have received that she did not begin to question the authenticity of this cantata until she had seen the results of Mr. Scheide's work, from which most of the information in her article is derived. It is the more important to point this out as Mr. Scheide has contributed a much longer article on the same subject to the *Bach-Jahrbuch* for 1959 (now in the press). The authenticity of the cantata was first questioned by Professor Arthur Mendel in the *Musical Quarterly*, xli (1955), p. 84, p. 24.

CORRESPONDENCE

To the Editor of 'Music & Letters'

ERNEST NEWMAN

Sir,

In William Blissett's article on 'Ernest Newman and English Wagnerism' (October 1959) there is something more than Wagnerism that calls for attention: and that is the good name of Ernest Newman. For example, John M. Robertson, whom Newman once called his "counsellor and friend", is labelled "a leading figure . . . among the secularists of the Rationalist Press Association", a statement which is perilously akin to making reference to the "Wesleyans of the Church of England". It is the National Secular Society that advocates secularism, while the Rationalist Press Association preaches rationalism, and each maintains its individual approach to propaganda. Newman was originally a member of the N.S.S. but in 1925 became an honorary associate of the R.P.A. The foregoing inaccuracies may be taken to be mere unacquaintance with that particular subject. Unfortunately, Mr. Blissett reveals the cloven hoof. Robertson is spoken of as "a man of powerful destructive mind". One asks: why not 'instructive'? But that is not all. Newman's poking fun at Wagner's 'redemption' hysteria and Elgar's Catholicism has raised the ire of Mr. Blissett, who puts on surplice and stole to read a homily on Newman's audacity as follows: "Newman was . . . writing in the Edwardian age, the nadir of impiety". The truth is that the so-called age of impiety was the Georgian and Victorian period, as the blasphemy trials from Richard Carlile (1818) to G. W. Foote (1883) amply testify. In any case 'impiety' has no meaning except to a religionist. Mr. Blissett's *post-mortem* advice to Newman "that a little effort to enter imaginatively into a universe of thought and feeling in which religion matters would have made more accurate the scales of a critic whose pre-eminent virtue is justice" is just one of those *a priori* assumptions which so amused Newman.

The Library,

The University,

Glasgow, W.2.

HENRY G. FARMER

21 November 1959.

HANDEL'S 'WATER MUSIC'

Sir, Mr. Stanley Sadie's confident statement (October 1959, p. 355) that "there was surely no harpsichord on that historic barge" on which Handel's 'Water Music' was played is contradicted by at least two pieces of pictorial evidence. The well-known painting by Johann Zoffany of the Sharp family on their yacht clearly shows a harpsichord among the assembled instruments. At the tiller of the yacht is Samuel Sharp, Handel's oculist. The painting is reproduced in W. J. Turner's 'English Music' (London, 1941). Gerhard Pietzsch's article, 'Dresdner Hoffeste von 16-18

Jahrhundert', in 'Musik und Bild, Festschrift Max Seiffert zum siebenzigsten Geburtstag' (Cassel, 1938), is accompanied by a reproduction of an engraving of an aquatic pageant on the Elbe (pl. 26). On board one of the barges is a sizeable orchestra led from the harpsichord by Johann David Heinichen. The harpsichord was an easily transportable instrument and there is no reason to assume that it would not have been available for all occasions at which it was needed.

New York University,

Graduate School of Arts and Science, MARTIN BERNSTEIN,
Washington Square, New York 3, N.Y.

25 November 1959.

Sir,

In my article in the October issue on 'Handel's Orchestral Music on the Gramophone' I recommended the performance of the 'Water Music' on Decca ACL 19, commenting that "musicological counsel has been taken here". It has now been drawn to my attention that this performance was in fact largely based on the edition published by the Oxford University Press and prepared by Mr. Anthony Baines, to whom my praises should properly have been addressed.

1 Logan Road,

Wembley, Middlesex.

STANLEY SADIE.

27 November 1959.

STOCKHAUSEN AND MUSICAL TIME

Sir,

The notorious errors of their predecessors in evaluating earlier *avant-garde* movements have bred an excessive degree of caution into many contemporary critics, who are ready to abdicate every critical responsibility when confronted with the claims of any extremist tendency. Mr. Henderson's review of Volume III of *Die Reihe* is a perfect example of how "the more radical aspects of musical composition" can induce a willing suspension of the critical faculty. Let us consider, because it is the most coherent of the four articles mentioned by Mr. Henderson, Stockhausen's essay on musical time. Your critic, instead of discussing Stockhausen's ideas, simply informs us that his "reasoning is involved, the thought complex", that "many of his arguments and conclusions are based upon the results of recent research into acoustics and electronic music and consequently entail the use of a highly specialized terminology, the meaning of which will become apparent only after the closest study of the thought processes involved", and that "this requires from the reader a willingness to follow the author through scientific analyses".

Stockhausen's arguments are not as complicated as Mr. Henderson's failure to discuss them would suggest. The "highly specialized terminology" involves a substitution of the terms 'micro-phase' for 'pitch' and 'macro-phase' for 'duration'. The "scientific analysis" on which this substitution is based is as follows: since pitch is determined by frequency—that is, the duration of the individual vibrations—it represents

merely a special class of durational relationships; therefore, the frequency ratios that determine pitch intervals are exactly analogous to the proportions between notes of different length. For example, 2:1 is an 'octave', regardless of whether we are talking about 'micro-phases' or 'macro-phases' (an interval which in either case, according to Stockhausen, "seems to rest on a fundamental principle of our sense-perception"). Stockhausen is aware that as the 'micro-phase' is progressively shortened (in other words, as the pitch rises) a 'time-sphere' is eventually reached in which "exact pitch orientation gets lost"; but for some reason he assumes that something totally different happens when we move in the opposite direction—instead of "pitch orientation getting lost" at the lower threshold of pitch perception, the 'micro-phase' in this 'time-sphere' is transformed into the 'macro-phase'. Having thus established, presumably, the psychological and acoustical basis of his analogy, Stockhausen goes on to show how time-relationships may be made to parallel pitch-relationships in every respect. Employing the proportions that correspond to the harmonic series and effecting the necessary 'octave' displacements by multiplying or dividing given durations by powers of 2, he derives an untempered "chromatic scale of durations". ("Recent research into acoustics" has apparently failed to disabuse Stockhausen of his hoary misconception of the relationship between the chromatic scale and the harmonic series.) The 12th root of 2 will generate a tempered "chromatic scale of durations" just as it does a tempered chromatic scale of pitches. Stockhausen patiently pursues his analogy into a musical wonderland of 'duration-noise', 'duration-timbres', 'duration-amplitudes', 'formant-rhythms', etc.

If Mr. Henderson has taken, as he admonishes the reader to do, "the greatest pains . . . to achieve any real understanding of the problems examined", he should have attempted to impart something of this understanding in his review. If he was lacking in the required "willingness to follow the author through scientific analyses" he should not have accepted his assignment. In any case, it is most uncharitable of him to suggest that "any seemingly unnecessary obscurity" is the fault of the translator.

Department of Music,
Davis, California.
4 February, 1960.

GEORGE PERLE.

REVIEWS

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BOOKS RECEIVED

Books in the Hirsch Library, with Supplementary List of Music. 'Catalogue of Printed Books in the British Museum', Accessions, third series, part 291b. pp. 542. (British Museum, London, 1959.)

Only a portion of the books on music listed here were included in the four-volume catalogue published by Paul Hirsch. As might be expected, quite a number of them are duplicate copies of works already in the British Museum, but a large proportion of them are new accessions. The collection is particularly rich in nineteenth-century pamphlets.

Music and Imagination. By Aaron Copland. pp. 127. (New American Library, New York, 1959, 4s.)

Geschichte des Orgelspiels und der Orgelkomposition. By Gotthold Frotscher. Vol. I & II. pp. viii + 1338. (Merseburger, Berlin, 1959, DM.96.00.)

Automatic Production of Indian Classical Rhythm. By V. V. Ghatnekar. pp. 16. (P.P.H. Book Stall, Bombay, 1959, Rs. 3.75.)

The Stereo Record Guide. By Edward Greenfield, Ivan March & Denis Stevens. pp. 316. (The Long Playing Record Library, Blackpool, 1960, 21s.)

Reed Mastery. By K. S. Jaffrey. pp. 50. (Published by the author, 78 Liverpool Road, Sumner Hill, N.S.W., Australia, 1959, 15s. 4d.)

Jean Giraudoux: his Life and Works. By Laurent LeSage. pp. 238. (Pennsylvania State University Press, 1959, \$5.00.)

Percussion Playing. By Stephen S. Moore. pp. 89. (Paxton, London, 1959, 20s.)

The seventh edition of a guide for teachers of school percussion bands.

Richard Strauss—Thematisches Verzeichnis. By Erich H. Mueller von Asow. IX./X. Lieferung. pp. 515-624. (Doblinger, Vienna & Munich, 1959.)

This instalment is almost entirely devoted to the two versions of 'Ariadne auf Naxos' and 'Le Bourgeois gentilhomme'.

Musikalische Zeitfragen. VII: 'Das Volkslied heute'. pp. 86. (Bärenreiter, Cassel & Basel; Novello, London, 1959, 8s. 6d.)

Melody Making, Keyboard Harmony and Extemporisation. By W. R. Pasfield. pp. 36. (Joseph Williams Ltd., London, 1959, 10s.)

Richard Strauss: sein Leben in Bildern. By Richard Petzoldt & Eduard Crass. (Enzyklopädie, Leipzig, 1960, DM. 2.40.)

Georg Friedrich Händel. By Walther Siegmund-Schultze. 2nd ed. pp. 224. (Deutscher Verlag für Musik, Leipzig, 1959.)

Ornements musicaux des maîtres anciens. By R. P. Hilaire-Marie Tardif. pp. 63. (Éditions Franciscaines, Montreal, 1959.)

National Music. By Ralph Vaughan Williams. pp. 146. (Oxford University Press, 1959, 15s.)

A reprint of the original edition published in 1934.

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